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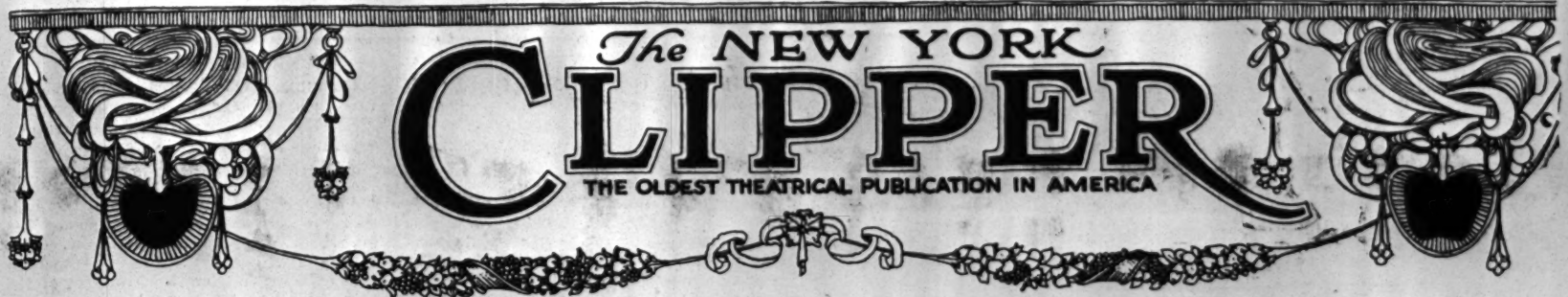
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## STARTS SUIT FOR ONE HALF OF "WELCOME STRANGER"

**William Stone, Collaborator, States That He Wrote Considerable  
Part of Big Hit and Wants Fifty Percent of Royalties  
from Aaron Hoffman**

The first step in a legal action to claim from Aaron Hoffman part of the playwriting honors and royalty income he has been enjoying from "Welcome Stranger," Sam H. Harris's tremendous Chicago-New York success, was taken last week by William Stone, of 110 West Forty-second street, a former collaborator with both Hoffman and Winchell Smith. A summons in the action was served by Henry Herzbrun, of 220 West Forty-second street, representing Stone, upon William Grossman, of House, Grossman and Vorhaus, representing Hoffman. The complaint will be served and filed this week.

According to Stone, he wrote a considerable part of "Welcome Stranger" and his having done so came about in the following manner. For a number of years back, he has been regularly employed by playwrights to work on ideas and was so employed by Hoffman when the latter brought in the first rough thought of the present success. At that time, Stone says, Hoffman had only the thought of a Jew leaving Boston and going out to a little town in mind and asked him what he thought of it. He replied that he believed it a good idea and began thinking out what the Jew would do once he arrived in the small town. Finally, after a deal of pondering, he evolved the idea of the electric light plant as now presented in the play, he says, and when Hoffman approved of it, went to work with him upon the dialogue, both of them receiving the suggestions of George Sidney from

time to time as they outlined the character that Sidney is now playing at the Cohan and Harris Theatre.

Finally, when they were well along, Stone says that Hoffman one day took up the question of reimbursing him for his work on the play and agreed that, in the event they disposed of it, they would share the royalties fifty-fifty. No written agreement was drawn between them, the verbal understanding being deemed sufficient. They then continued work on the script and finally finished it.

Then, Stone says, Hoffman endeavored to place the play but did not seem to be very successful at first and one day came in and said that, even though he did not succeed in placing it, he thought that Stone should be reimbursed for some of his work and offered him a check for \$1,000 which, Stone admits, he accepted. He then signed a paper which, he says, he now understands may be claimed to be a release of all his interest in the play, although he did not intend nor believe it to be such at the time of signing it. The complaint to be filed this week will set forth that Stone is still entitled to one-half the royalties accruing from the play under his original agreement with Hoffman.

Stone says, also, that the hotel scene in the first act is his idea, the set used in the play being a replica of a hotel at New Farmington, Conn., where he lived at one time while working on a script with Winchell Smith.

### TIP-TOP DOES \$29,600

A new record for a week's receipts at the Globe Theatre was established last week when Charles B. Dillingham's "Tip Top" show, with Fred Stone, played to \$29,600. This figure beats any previous week's taking, it is said, by more than \$3,000.

The scale of prices ranges from \$1.00 to \$3.50 top for evening performances except Saturday night, at which time the top scale is increased to \$4.00, exclusive of the war tax. The standees have been paying \$1.50, exclusive of the war tax, and \$2.00 on Saturday nights and holidays.

A tribute to the show's earning capacity was paid early this week by nine ticket agencies, when an advertisement appeared in the dailies in which it was stated by these brokers that the demand for seats in their collective offices for "Tip Top" was "unequalled in the records of our offices."

### CARILLO SHOW CLOSES

"The Toreador," the new Leo Carillo starring vehicle which opened last week in Atlantic City, closed there on Saturday night, having played to less than \$3,000 on the week. Prominent in the cast were Boots Wooster and George Marion. The play it is said failed to get over because of its poorly written and somewhat incredulous plot.

### PLUNGE ON "HITCHY KOO"

The ticket brokers have paid Erlanger, Dillingham and Ziegfeld \$25,000 in advance for tickets to the current edition of the "Hitchy-Koo" show which opened at the New Amsterdam Theatre on Tuesday of this week. This is just a portion of the total amount the brokers will pay for tickets on the initial eight weeks "buy" arranged with the show's producers last week.

On Monday of this week, the advance sale of tickets at the box office had already brought in more than \$10,000, it was learned. The prices for the opening night were scaled to \$5.00 top, but the regular scale is \$3.50, with a fifty cent advance for Saturday night.

### WILL SWITCH PARTS

CHICAGO, Ill., Oct. 18.—Helen Mac Keller, star of "The Storm," at the Olympic Theatre, and Peggy Wood, star of "Buddies," playing at Woods Theatre, have decided to play each others' parts for one performance. The change will take place at the Wednesday matinee, Oct. 20.

Both the characters are French, but, outside of that, quite different, the one of Julie Benoit in "Buddies" being a sheltered French maid and that of Manette Frachard in "The Storm," a child of the big outdoors left an orphan by the death of her father.

The two stars, as a result of their plan to change roles are studying diligently

### JENNY DOLLY WANTS DIVORCE

Jenny Dolly, who arrived here from London on the Adriatic last week, not only intimated she intended to bring a divorce action against Harry Fox before she returns to England early next month, but declared that the next time she comes to this country she will return as an English duchess, for she is going to marry an English duke after she is free.

Miss Dolly and her sister Rosie, the Dolly Sisters, have been appearing in London revues for almost a year. They are both under contract to C. B. Cochran, the English producing manager now in this country acquiring plays. Their contract still has one year to run and shortly after her return to England next month Jennie and her sister will begin rehearsing in a new revue scheduled to open at Cochran's re-built Oxford Theatre December 26.

About a year before she sailed for England, Jenny Dolly stated early this week at the Waldorf-Astoria, she began a divorce action here against Fox, whom she accused of wrong doing with an unknown woman. But this action, she stated, lapsed as the result of the forgiveness which she subsequently bestowed upon him. This time, however, Miss Dolly stated, there will be no forgiveness as far as she is concerned.

Miss Dolly refused to divulge the name of the duke who is going to figure as husband number two, merely vouchsafing the information that "he is a real English duke whose name I am going to adopt some time after I return to England."

### DOCKSTADER COMING TO B'WAY

After a lapse of many years, Broadway is again to have a permanent minstrel show and, early next season, at a theatre on the White Way, Lew Dockstader is to head his own company.

It has been many years since any of the traveling minstrel companies have had the temerity to make a try on Broadway, the last being the old Primrose and Dockstader show which, nearly twenty years ago, played a nine weeks' engagement at Hammerstein's Victoria.

Dockstader has been in vaudeville for the past six or seven years and has frequently said that he hoped to again head his own company, but it remained for a meeting between him and Gus Hill in Chicago last week to definitely settle it.

Hill has, for several years, had minstrel companies on the road and has made much money with them and the big success which his show is scoring at the Auditorium, Chicago, doubtless convinced him that New York was ready for a revival of black face entertainment. A short preliminary road tour will precede the show's opening on Broadway.

### SUES GERTRUDE VANDERBILT

Gertrude Vanderbilt has been sued in the Third District Court by Kenneth Keith who, through Emanuel Morganlander, is trying to collect \$125 from Miss Vanderbilt as the balance on a song he wrote for her. The price was \$200 and he says she paid \$75 but owes him the balance.

### JACOBSON PRODUCING ACT

Clarence Jacobson, associated with Earl Carroll in the latter's production activities, is to produce a novelty vaudeville act shortly, featuring Ona Munson, formerly in the Charley King act, "Love Letters". Supporting her will be Ray Duffield, Clyde Burroughs and Harry Holbrook.

### LEAN BUYS "LOOK WHO'S HERE"

Cecil Lean has bought the "Look Who's Here" show from Max Spiegel, it was learned early this week, the reported price of its purchase from Spiegel being \$12,500. Lean and his wife, Cleo Mayfield, have been the featured principals in the cast since the show opened last season.

Several weeks ago, Miss Mayfield was forced to retire from the show's cast because of a surgical operation she underwent. As a result of her retirement, "Look Who's Here" closed in Boston, but resumed its road tour one week after it closed, with Miss Mayfield's sister taking the featured comedienne's place in the cast.

About two weeks ago Miss Mayfield, fully recovered from her operation, returned to the cast. Then negotiations began between Lean and Spiegel for its purchase. These were consummated last week.

With "Cecil Lean Presents" appearing in the billing now, instead of "Spiegel Productions, Inc., Presents," "Look Who's Here" opened in Wilkes-Barre, Pa., last Monday night, its itinerary for this week including Easton, Trenton and Allentown. Last week the show played to more than \$10,000 on a one-night stand tour through Connecticut.

"Look Who's Here" was produced last season by Max Spiegel at a cost of approximately \$26,000. It played an extended engagement here at the Forty-fourth Street Theatre, where it drew as much as \$16,000 during the early weeks of its run. A stretch of warm weather militated against its remaining here, so, after being sent on tour for a while it was decided to close for the season.

Despite the fact that he sold the show, Max Spiegel is reported to have made some money out of it.

### CAWTHORN COMING IN

"The Half Moon" will open at the Liberty Theatre on November 1, succeeding "The Night Boat," the receipts of which are still running close to \$20,000 a week after an engagement of forty weeks. After leaving the Liberty "The Night Boat" will start on a tour of the principal cities.

Joseph Cawthorn is the star of "The Half Moon" and in the company are Joseph Santley, Oscar Shaw, Maude Elburn, Ivy Sawyer, May Thompson, William Ingersoll and Edna May Oliver. The play is by William Le Baron, with music by Victor Jacobi.

### THREE PARIS THEATRES CLOSED

PARIS, Oct. 17.—Workers at three theatres in this city were called out by the Federation of Theatrical Unions last night. When the strike order reached the Cluny Theatre the performance stopped and the curtain did not go up after the second act. The Dejazet Theatre did not open its doors at all. At the Antoine the workers disobeyed the order, the manager having granted all their demands as regarded pay.

### JOE LAURIE DIVORCED

A decree of divorce was last week granted to Aileen Bronson Laurie against Joe Laurie, now playing the Orpheum circuit.

Laurie and Bronson, for a number of years, worked together and played all the big time houses. They separated a year or more ago, however, and since that time each has been doing a single.



## BUSINESS SLUMP STORY EXCITES BOOKING OFFICES

Two-Column Spread in Daily Paper Brings Hurried Denials  
from Lee Shubert, Erlanger and Others—All Deny  
Drop in Patronage

A story that appeared in one of the daily papers last week to the effect that the theatrical business was undergoing a slump, which fact has been known and printed by the trade news papers several times during the last few weeks, caused both the big booking exchanges, Shuberts and Klaw and Erlanger to become considerably excited. Both Lee Shubert and A. L. Erlanger at once issued several hundred words of denial. And individual managers, including Belasco, Dillingham and Ziegfeld, followed their lead.

How any or all of them can reconcile their statements with the fact that shows have been closing on the road until their total numbers a score or more, is beyond the average understanding, because it is almost safe to say that an equal number or shows never before closed in the same period of time except during occasions of epidemic or other calamity. Lee Shubert's statement was as follows:

"The theatrical business in the United States is far greater than it has been in its history for the past twenty years. Every theatre in New York is practically doing capacity business. It is true that some of the shows have been sent on tour that in ordinary times would have remained in New York for six or eight months, but there are so many productions that want to come into New York that a certain limit must be adhered to in making bookings in Broadway theatres, and there are more attractions this season than ever before.

"At all times there will be some shows that will be forced to close for the reason that the public does not care for them, but there have been fewer failures this year than any season I recall. Since prohibition the business has been steadily increasing and is continually increasing, for there are people who go to plays to-day who never went before.

"As to the continued prosperity that the theatres are now enjoying, I am very hopeful and see no reason why this should not keep up. Most of the theatres, at least those controlled by my firm, house successes and capacity business is the invariable rule."

Ziegfeld declared that:

"One night recently I was unable even to buy a ticket for my own 'Follies' or for Fred Stone. The truth regarding the so-called 'slump' is that there is an economic change in America and the theatrical business has reached the point where persons are not going blindly to the theatre simply to be in a theatre. They will be discreet in their selection and patronize only the attractions that are giving full money value. There is no need for the producer who has played fair to fear a slump. Unfortunately, theatre prices cannot be reduced at this time. This is due to the high cost of production, material and the high salaries paid to everybody, from chorus girl to star. It used to cost me \$560 to send the 'Follies' to Boston. This year it cost me \$2,190. The first 'Follies' cost me \$25,000 to produce. This year I spent \$259,000 before the curtain was raised at the New Amsterdam Theatre. Musicians are getting 50 per cent more salary and nearly the same ratio extends to stage hands. Master mechanics have doubled their salaries.

### BALTIMORE GETS FRENCH THEATRE

BALTIMORE, Oct. 18.—Le Petit Theatre Francaise will be opened here on November 19 with two French comedies, it being the first theatre of its style to be opened in this city.

Eugene Trinete is director and most of the cast have been born in France. The house will be supported by local institutes of learning and has been sponsored by the leading citizens of Baltimore.

"The public will not fail to endorse the liberality of managers who produce after the fashion of Mr. Hitchcock, who will have three distinct stars—Hitchcock, Julia Sanderson and G. P. Huntley."

A. L. Erlanger's statement is as follows:

"Getting right down to the real facts about the conditions that are disturbing people in the theatrical business just at the present time, there is nothing that can in any way be properly designated as a 'slump'. Every really first-class attraction now playing in the United States is drawing larger receipts than it ever did before. The theatres in this city booked and controlled by me have never before at any time enjoyed such prosperity. I can say positively that the same statement applies emphatically to every theatre I book in Boston, Philadelphia and Chicago, as well as those in smaller cities. There is no exception.

"If the public is interested in knowing exactly what is wrong with the theatrical business in this country I can give it the accurate information very briefly. Lured by exaggerated stories of the enormous profits made in this business, too many outsiders have entered the field, calling themselves 'producers,' and have flooded the market with inferior attractions, and there is no more room for inferiority in the theatre than there is anywhere else, possibly less. This increased competition has been accompanied by a corresponding increase in the salaries of every one employed about a theatre, from the man who opens the carriage doors in front to the stage doorkeeper at the back. The present high cost of maintenance and increased percentages upon which receipts are divided between the attraction and the theatre leaves the theatre manager with barely enough—sometimes not enough—to pay his expenses. Rentals of theatres, too, have gone up along with the rentals of other classes of building, and in many instances for a theatre that formerly rented for \$60,000, the landlord now demands and gets \$100,000.

"But there is no occasion for pessimism—no real ground for alarm. It is going to be a case of the survival of the fittest as usual. These newcomers who call themselves managers, but whose only right to that title is that they have been able to persuade unwary and ill-advised people to invest money in their enterprises, are going to lose this money, and after that the genuine showmen will regulate their affairs and the business will return to normal.

"To prove that I am sincere in my belief in the prosperous future of the theatrical business I only need call attention to the facts that I have just purchased a theatre in Los Angeles and that I am negotiating for the purchase of other playhouses, already built or about to be built in various cities on the Pacific Coast. I am also preparing to extend my activities—the exact details I shall announce shortly—here in New York, in Boston, in Philadelphia and in several cities in the Middle West. As for productions, I have more now in contemplation than I ever had before, but I am not in the habit of parading my plans in public until the details are all definitely settled."

### "IRENES" HAVE \$80,000 WEEK

The four companies presenting "Irene," played last week, to record breaking business, the gross receipts for the six days ending on Saturday night, totaling \$80,000.

### COHAN FEATURING VERMILEA

Harold Vermilea's name will go up in lights over that of "The Acquittal" (Western), hereafter, according to an announcement made by George M. Cohan last week.

### BAYES SHOW TAKES BALTIMORE

BALTIMORE, Oct. 15.—Nora Bayes, "Her Family Tree," opened here this week after making its premier at Atlantic City and filled the New Lyceum, the latest Shubert house here.

Called a "fantastic play with music" the production is that. The second act, with its parody on the days of old when knights were bold, and its burlesque on the sailing of Noah's ark, is full of laughs. The absurd, incongruities depicted in the scene, "The Day of Knights," would make anyone laugh. Moreover, with the exception of the third scene of the first act, all the scenes are gorgeous and the costumes beautiful. Someone connected with the production of the show has a good idea of color and light combinations.

Miss Bayes has surrounded herself with a number of good entertainers, including Julius Tannen, whose comments are sometimes broader than they are long, unfortunately; Al Roberts, short in stature but long in funmaking; Arthur Gordoni, who has by far the best voice of anyone in the company; Florence Morrison, hefty but funny; Tom Bryan, Frank Morgan and Ruth Wells. Almeda Fowler is an attractive soothsayer.

The plan of the show is of the sort made familiar by "Sinbad" and other productions in which reincarnation and the transmigration of epochs combine to give the players glimpses of their past lives back into the ages. In "Her Family Tree" the epochs of the past begin with the days of '49 and end with the embarkation of the believers in the ark of Noah.

Of all the episodes that of the "Day of Knights" is the funniest. The spectacle of a knight in armor comfortably soused and ready to start on a crusade "for the week-end," is absurdly funny. So is the arrival of "Smother" knight, wearing armor plate over chain mail and having extreme difficulty in keeping his armor plate in place, Al Roberts is "Sawful," the alcoholic knight and Miss Bayes is Beatrice, his daughter, while Miss Morrison is Ursula, "a lot more daughter." Mr. Morgan is "Smother," and his song, "The Tale of a Fish," with his accompaniment on a lute, raised a gale of laughter.

Miss Bayes had, of course, the prominent part in all the episodes and was very good in several, but she is getting plump and her voice seems to lack its former charm. This may have been due to the songs, which with few exceptions were not as lively as they might have been.

The whole show is being cut and pruned; but can stand even more of it, as it runs very long and appears to be heavy due to too much material.

### DON'T LIKE "CHICAGO ACTOR"

"Chicago actors" resent being called such by officials of the Actors' Equity Association and, accordingly, have voiced their disapproval, as a body, of a continuance of the practice. In setting forth their grievance, the Chicago actors contend that the Equity has allowed such expressions as the "small time actor," the "little fellow" and the "Chicago actor" to become synonymous.

### EDNA WALLACE HOPPER OPENS

SAN FRANCISCO, Oct. 15.—"Just Around the Corner" was presented by G. M. Anderson at the Savoy Theatre last week, the vehicle bringing back Edna Wallace Hopper to the West for a brief engagement. In support of Miss Hopper were John Fee, Frank Keenan Wallace, Erma Melville, Orral Humphreys, James McElhern, Ann Lockhart and Leona Anderson.

### GERALD BACON OPENING SHOW

WASHINGTON, D. C., Oct. 17.—"Princess Virtue," a new musical comedy suggested by a story of Louise Winters, will be presented here on Sunday night, October 24, by Gerald F. Bacon. The book is by Lewis Allen Browne and B. C. Hilliam, while the music and lyrics are by Hilliam and Gitz Rice.

### CRITIC GETS PLAY PRODUCED

Boston, Oct. 18.—"On the QT," a new comedy drama by Harold Crosby, dramatic critic of the Boston Globe, will be presented by Clyde E. McArdle at the Somerville Theatre on November 29.

### "APHRODITE" DOES \$105,000

CLEVELAND, Ohio, Oct. 17.—"Aphrodite," Comstock and Gest's spectacular musical production, finished a week's engagement here last night at Keight's Hippodrome, and played to a total of \$105,000. This figure not only establishes a new record for a week's receipts in this city, but it is said that no such amount of money has ever been garnered by any show, other than grand opera at the Metropolitan Opera House in New York or one of the larger circuses, on a week's engagement.

Although the Hippodrome here is one of the largest playhouses in America, seating as it does upward of 3,500, the huge takings that "Aphrodite" enjoyed could not have been possible were it not for the fact that during the entire week two performances a day were given and yesterday (Saturday), there were three, a special morning performance at \$2.00 top being given, in addition to the regular ones scheduled. As a result, the final day's receipts totaled \$16,300.

All matinee performances were played at a \$2.00 top scale, but the evening performances were given at a \$3.50 top scale, which was advanced fifty cents for the final performance.

"Aphrodite," judging from the business it did here, could have played to capacity for at least four weeks longer.

### CARUSO HADN'T HEARD BABE SING

OMAHA, Oct. 16.—Caruso never heard of Babe Ruth and his bat; thought Babe was an opera singer of the feminine gender; didn't know Brooklyn had won the pennant, and was unaware a world series was in progress.

Caruso passed through Omaha last week, when a reporter saw him out on the platform, taking the air.

"Cleveland won again!" the reporter informed the singer during the conversation "Won what?" asked Caruso.

"Why, Cleveland won another game in the world series."

"Are you talking about baseballs?" asked Caruso. "I didn't know Cleveland was playing."

"Well, what do you think of Ruth?" the reporter asked.

"I will have to admit I don't think I ever heard her sing," the tenor answered.

### EARNINGS ARE BIG

BOSTON, Oct. 14.—According to an advertisement appearing in the newspapers here, the Loew Orpheum Theatre, which opened its doors for the first time January 19, 1916, has earned the following annual profits: \$219,446 the first year; in 1917, \$235,342; in 1918, \$276,158, and in 1919 the earnings jumped to \$346,213. The "operating profit" for this year, it is stated, will be at least \$100,000 ahead of last year.

The advertisement is in connection with the sale of stock of the corporation which is building the State Theatre here, now nearing completion. The Marcus Loew interests will have charge of this theatre's policy.

### SKINNER OPENS NOV. 1ST

BALTIMORE, Oct. 18.—Otis Skinner will open at the Academy of Music on November 1 in his new play by A. E. W. Mason entitled "At the Villa Rose," which, at present, is being played in London.

### STELLA MORRISSEY

Stella Morrissey, whose picture appears on the front cover of this week's issue of THE NEW YORK CLIPPER, is sharing prima donna honors with her sister, Dolly, in I. H. Herk's "Jingle, Jingle" Company. Miss Morrissey is again playing this week at the Columbia Theatre, New York, having appeared there during several seasons before going on the American Circuit, where she has been featured for some time. She is considered one of the handsomest gowned women in burlesque.

The Morrissey Sisters are now working together for the first time after a separation of six years, arrangements having been made with Mr. Herk, at an unusually large salary, for both to appear in the same show.



## SAN CARLO OPERA AVERAGED \$34,000 WEEKLY AT M. O. H.

**Establishes New Record for Popular-Priced Company Over Like  
Period, Doing \$136,000 on Four Weeks' Engagement  
—Going to Coast**

Fortune Gallo's San Carlo Opera Company, which finished a four-week engagement at the Manhattan Opera House last Saturday night, played to a total of \$136,000, it was learned early this week. This means an average of \$34,000 a week. The gala performance last Saturday night brought in \$5,300, the largest amount taken in at any single performance during the engagement. Last week's receipts totaled \$41,000, making it the best week of the four.

These figures establish a new record for receipts on a popular-priced grand opera engagement, for never before has a popular-priced grand opera company appeared here for a like period and succeeded in garnering such a huge total as the San Carlo company played to at \$3 top.

It is reported that Fortune Gallo, impresario of the company, made a profit of more than \$25,000 on the Manhattan Opera House engagement, and that his total profits from the company since it opened the season in Rochester, N. Y., September 6, aggregate almost \$50,000. The Rochester engagement was played at the Lyceum Theatre and the receipts for the week totaled \$17,000. The following week the company played at His Majesty's Theatre, Montreal, Canada, where the receipts totaled \$18,000. Then the company came to the Manhattan Opera House here, the largest house it has played in thus far.

If business continues with the company as it has been since it opened, it is not unlikely that Gallo will clear upward of \$150,000 on the season of forty weeks which the San Carlo company is scheduled to play. The tour is arranged so that the company will travel to the Pacific coast, where it is scheduled to play three weeks in San Francisco alone, then going to Washington, Oregon, British Columbia and

Northwestern Canada before next summer.

Already, Gallo stated, twenty-eight of the cities in which the company is scheduled to play have given guarantees that the receipts will cover the cost of bringing the company for the engagement. And in Waco, Texas, where the company will play a five-day engagement during the Cotton Growers Exposition, to be held there next month, Gallo estimated that the receipts would total \$50,000 for seven performances. Already, he stated, \$30,000 has been guaranteed him on the seven performances.

Mrs. Oscar Hammerstein, widow of the late impresario, was Gallo's partner in the San Carlo venture until shortly before the company opened at the Manhattan Opera House, which she now controls. But differences with Gallo resulted in his buying out her interest in the company and running it alone.

Gallo has rented the house from Mrs. Hammerstein at a figure said to be \$1,500 per week. The running expenses of the San Carlo Opera Company at the Manhattan have been from \$18,000 to \$20,000 a week. On the road, however, the operating expenses are cut considerably, otherwise it would be impossible to make any money on the road engagements.

Gallo is also directing the Pavlowa engagement which began at the Manhattan last Monday night, the entire house being sold out to the Navy Club for the opening performance. The advance sale on Pavlowa's one-week engagement here amounted to more than \$14,000 last Friday, the day on which the dancer and her company arrived here from Europe.

Considering that Pavlowa is playing at the Manhattan this week to \$3.50 top, it is expected that the receipts will total upward of \$45,000.

Gallo's record is remarkable.

### GUILD OUT AFTER MEMBERS

The Catholic Actors' Guild has launched a drive for 25,000 new members. On Friday afternoon of last week, more than 500 actor-members of the Guild pledged their support to the drive, which, it was announced, is to be nation-wide.

The drive is to include Catholic and non-Catholic actors, the latter being associate members. Also, non-professional members will be admitted. It is estimated that there are some 12,000,000 Catholics in the United States. With this in view, the quota may be increased from 25,000 to 50,000. If such should be the case, it is planned to make a thorough canvass of Guild in all of the larger cities. The efforts of those behind the drive are to be concentrated in and about the metropolitan districts for the time being. It is planned to make a thorough canvass of the different parishes, especially those in the theatrical district. More than thirty pastors have pledged to support the movement.

### FARNUM BACKING SHOWS

William Farnum is using a part of his film earnings to back plays, and has become a partner of George C. Tyler in the production of the forthcoming "Erminie" revival. He was also Tyler's partner in the production of Eugene O'Neill's "Chris".

### STUYVESANT PLAYERS "SET"

The Stuyvesant Players will open their third season at the Richmond Hill House in MacDougal street on October 22. Included in the bill for the opening will be "Triumph", a new play by John McAlpin, a Princeton student.

### LEFFLER WANTS HIS \$250

John Leffler has begun an action in the Ninth District Municipal Court against Willard Mack. The suit is for the recovery of \$250 which Leffler claims he paid to Mack on account.

In his complaint, filed by Nathan Burkan, his attorney, Leffler alleges that he engaged Mack to rewrite and revise a three-act comedy by Archie Colby called "The Girl from Childs". A written agreement was entered into, Leffler alleges, whereby Mack, on April 1, 1920, agreed to have ready a revised manuscript by May 10, 1920.

Under the terms of the alleged agreement, Mack was to share in the royalties accruing from the subsequent production of the play by Leffler and Bratton to the following extent: 2½ per cent of the weekly gross up to \$5,000; 3½ per cent of the excess up to \$8,000; 5 per cent of the excess up to \$10,000 and 5 per cent above \$10,000. In addition, he was paid \$250 in advance.

Now, Leffler claims, Mack never put his hand to the revision of "The Girl from Childs", nor has he returned the \$250 advanced him. No answer has thus far been filed by Mack.

### CATLETT GOING ON ROOF

Walter Catlett, who recently returned from London, where he was a huge hit for two seasons, is to be one of the features of the new Ziegfeld Nine O'clock Revue.

### ROCK SHOW INTO CHICAGO

CHICAGO, Ill., Oct. 18.—William Rock's Revue "Silks and Satins," is an early winter promise at the Illinois, where it is expected to follow "Monsieur Beaucaire," which is due here Nov. 1.

### SHEER MUSSES DUDLEY UP

Billy Sheer celebrated his marriage to Delyle Alda last Thursday by marrying the features of Edgar Dudley the booking agent who, at one time, aspired to the heart and hand of the Ziegfeld "Follies" prima donna. The affair took place during the early hours of Friday morning at the Folies Bergere, in the Winter Garden building, where Sheer gave a wedding party. Now, Dudley is nursing what is reported to be a couple of drab-colored optics, as well as a chafed and swollen face, particularly around the jaw, while Sheer, who claims he administered the cause of the swelling, relates the following incident in connection therewith:

Sheer says that the news of his marriage to Miss Alda last Thursday afternoon in Westport, Conn., by Justice of the Peace, Joseph C. Hyatt, preceded the arrival of Miss Alda that evening at the New Amsterdam Theatre, where she was appearing in the "Follies". Consequently, she was the recipient of a big reception back stage. Also, Dudley, who was at one time reported engaged to Miss Alda, was seen, Sheer claims, hanging around the stage door of the theatre wearing a cap over his eyes.

Sheer arrived in a taxi in front of the stage door about 11.45 Thursday night and sat in the cab waiting for his wife to come out, together with Jessie Reed and Florence Crane, members of the "Follies" cast, who had been invited, among others, to the wedding party. Others at the party beside the newly married couple and the Misses Reed and Crane were Charles Stern, vice-president of the Jersey Car Spring Rubber Company, George Leavitt, a woolen merchant, Harry Fink, a race horse owner and J. C. Levy, owner of the Compo Inn, near West Point, N. Y.

About an hour after the party got under way, Sheer claims that he was informed that Dudley, accompanied by another man, had been making inquiries about the party in the Montmartre restaurant on the floor below. A few minutes later, Dudley and his friend arrived at the Folies Bergere restaurant. Dudley looked about and chose a table for himself and friend, it being about three tables removed from the several used by the Sheer party.

Sheer claims that, almost immediately after Dudley sat down, he began to mumble slurring remarks under his breath. These alleged slurs continued for some time, Sheer stated. Finally, Sheer and his wife took part in the general dancing, and, as they whirled by Dudley's table, Sheer says he heard Dudley utter an especially insulting remark. Sheer says his first impulse was to walk over and smack Dudley on the jaw, but his wife clutched him and whispered to him not to create a scene.

When the music stopped, Sheer and his wife went back to join the others in their party, but, instead of sitting down, Sheer says he walked over to Dudley's table and, pointing his finger squarely at the booking agent, first grossly insulted him and then told him that if he mumbled another insulting remark he would punch his head off and kick him out of the place.

Dudley showed his resentment of Sheer's remark by raising his arm, Sheer says. But Dudley missed, Sheer claims, whereupon Sheer says he planted a right hook on Dudley's jaw, sneaked over a left jab on his right eye and finished the punishment by whacking the booking agent over the other eye. Dudley's friend then attempted to strike him, Sheer claims, but one of the men in the Sheer party whipped over a right swing that landed on Dudley's buddy in time to save Sheer from punishment.

By that time, Paul Salvain and Jimmy Thompson, owners of the Folies Bergere, arrived at the melee and were among those who eased Dudley and his friend out of the place.

Miss Alda left for Boston with the "Follies" company early Sunday morning, but she will not travel with the show very long, perhaps not longer than a week, for she is scheduled to appear in the Marilyn Miller show which Ziegfeld plans to place in rehearsal next week.

### SWANSTROM GETS HIS

That Arthur Swanstrom, the lyric writer, has settled the suit he brought against M. Witmark and Sons, the publishers, who are publishing the music of the Greenwich Village Follies, and also against the producers of the show, was indicated on Monday of this week in the Supreme Court, where Arthur Driscoll, attorney for Swanstrom, withdrew the latter's motion for an injunction to restrain the publication of his lyrics pending the outcome of the suit. Swanstrom, it is reported, received \$1,000 in settlement.

The action brought by Swanstrom grew out of an advance on song royalties amounting to \$4,000 which it was alleged the Witmark concern paid to the producers of the "Greenwich Village Follies." Swanstrom claimed that, at the time he signed the agreement to furnish lyrics for the show, he not only did not know that the publisher had made an advance payment, but he was also not apprised that there was a publisher.

Thus, Swanstrom sued the Bohemians, Inc., M. Witmark and Sons, J. Murray Anderson, Morris Green and Algernon L. Jones, the latter two of whom are the producing corporation's executives. He alleges that under the terms of his contract, he was to receive one-half of one per cent of the weekly gross receipts of the show as his end of the royalty arrangement and, by separate contracts entered into with the Bohemians, Inc., and Murray Anderson, he was to receive one-fourth of all moneys accruing from the publication of the songs. The remaining three-fourths of the song royalties was to be divided among the producing corporation and Anderson, the latter of whom also furnished lyrics for the show. A. Baldwin Sloane, composer of the score, is understood to have a private royalty arrangement with the Witmark concern, being under contract to it.

When he learned that the others had received an advance which had not been shared with him, Swanstrom sets forth that he called the attention of Green, Jones and Anderson to the music royalty contract he held, which read, in part, "one-fourth of all monies derived by us from M. Witmark and Sons for music and mechanical rights." Green and Jones told him that he was to get all that was coming to him, but refused to state the amount in advance they had received. Anderson told him, Swanstrom says, after he had threatened to consult a lawyer, "Go right to it, old boy, I really hope you're successful."

Subsequently, Anderson handed Swanstrom a check for \$250, which Swanstrom says he accepted with the same lack of comment displayed by Anderson.

When Swanstrom's attorney took the matter up with the Witmark concern, the latter in turn took the matter up with Jones, who visited the office of O'Brien, Malevinsky and Driscoll, but refused to divulge the amount paid in advance.

Finally, an action for an accounting was begun in the Supreme Court by Swanstrom and simultaneous with the filing of the summons and complaint, a motion was made by the plaintiff for an injunction, which, if it were granted, would have enjoined the publication of most of the songs in the current "Greenwich Village Follies" show. But the action having been settled, the motion was withdrawn.

Incidentally, in his affidavit in support of his motion, Swanstrom sets forth that he actually wrote the following parts of the show: "The Pawnshop Scene," "The Naked Truth," "The Perfect Girl," "Sweet Sixteen," "Poems for 'Sweet Sixteen,'" "Tsin," "Come to Bohemia," Introduction for Hap Hadley, "Krazy Katz Ball," "Carnival," Pre-historic: "I Love You in Your Bearskin."

### MEDICS WANT MORE PLAYS

The Medical Review of Reviews has requested authors to submit scripts of plays dealing with sociological subjects, its purpose being to give special matinee performances, as was done with "Damaged Goods," "The Unborn," "The Weavers," and others. The plays will be produced under the regular author's royalty agreement.



## OPERATIC ARTISTS STRIKE WHEN SALARIES ARE HELD BACK

Company Playing "Trovatore" at Metropolitan Opera House, Philadelphia, Quit in Middle of Performance—Efforts Being Made to Get Organization on Feet

PHILADELPHIA, Oct. 15.—After playing three acts of Verdi's "Trovatore" at the Metropolitan Opera House here last night, Giuseppe Inzerillo, the tenor of the company, came out on the stage and announced that the artists would not play the last act because the management owed them money. In spite of boos and catcalls the members of the company stuck to their announced decision and the engagement of the Italian Lyric Federation, the name under which this operatic organization functioned, came to a close for the present at least.

Edward Loeb, manager of the Opera House, said that the receipts for the performance amounted to \$1,800 and that, had the tenor not prematurely ended the performance, part of the money would have been divided among the artists, the balance being applied toward house expenses. But Alfredo Salmaggi, organizer and impresario of the grand opera troupe, and Alex Puglia, stage director of the organization, told a story that differed in essentials from the explanation given by house manager Loeb.

Puglia stated that it was he who instructed the tenor what to say to the audience, following an uprising among the artists back stage over not having received the money due them. And, according to him, Inzerillo was instructed to tell the audience that the artists had not received their money because Manager Loeb had explained that there was no money with which to pay them because of the fact that most of the audience had been given free tickets. So the tenor, according to Puglia, was told to ask all those in the audience who had paid to get in to stand up so that some sort of count might be taken. But, instead of doing as he was instructed, Puglia stated, the tenor became confused and merely announced that the performance would not proceed because the artists had not been paid.

Salmaggi, on the other hand, attributed the troubles of his operatic troupe to his lack of experience in the theatrical business. "I relied too much on the promises of the manager of the opera house," he declared. "Loeb told me he would take care of the details connected with the distribution of tickets and the payment for advertising," continued the impresario, "and I found to my sorrow that we played to packed houses but there was very little money in the box office."

Salmaggi explained that he rented the house, owned by the Lulu Temple, Masonic Lodge, for two performances a week during a period of twenty-five weeks. These performances were to be given on Thursday and Saturday nights, beginning October 7 last. Salmaggi says he agreed to pay Edward Loeb, manager of the house, \$500 in advance for each performance. The house was then to revert to the opera troupe, who were to pay stage hands, musicians and artists out of the receipts.

However, Salmaggi stated, Loeb suggested that he be permitted to take charge of the sale of tickets, the payment for advertising and other details connected with getting publicity for the show. To this Salmaggi says he consented.

The opening performance was given on Thursday night, October 7. The opera was "Aida," the scale of prices ran from fifty cents to \$3.00, the advance expenses amounted to \$7,000, the receipts totaled \$4,700, according to Salmaggi, and had there been fewer deadheads, the receipts could have totaled \$8,000, capacity at the scale of prices charged.

The second performance was given two nights later and the opera was "Carmen." Salmaggi says his organization owed \$4,000 then but the receipts for the performance, despite a full house, totaled \$1,900. Salmaggi says he asked Manager Loeb for an explanation and the latter informed him that a goodly portion of the tickets had

been distributed gratis, a large number of the pasteboards had been sold at cut rates and the balance had been sold at regular box office prices.

Somewhat crestfallen, but still not entirely discouraged, Salmaggi says he decided to continue the performances and announced the third performance for last Thursday night. This show came off as scheduled, but the abrupt manner in which it was concluded has made Salmaggi declare that he will take entire charge of the opera company's finances if it resumes playing here, of which there is a strong possibility.

The following is the official box office statement which Salmaggi says he received from house treasurer Godfrey after the opera company ceased to function.

"Balcony proscenium sold 48 at 50 cents; Upper Lodges, 122 at \$1.00; Extra Box Chairs, 10 at \$1.00; Lower fl. adm., 6 at \$1.00; F. C. adm. 14 at 75 cents; Exchange, 24 at 50 cents; misc. and subscriptions, \$43, making a total, according to the statement, of \$1,728.45 for the performance.

That the performances given by the Italian Lyric Federation were well patronized is evident from the receipts of the first as well as the subsequent performances. And had not so many tickets been distributed gratis it is quite certain that the troupe would have made money.

Thus, it was stated early this week that a settlement with the artists will probably be consummated by the middle of this week and, beginning next week, the grand opera troupe will resume its operatic performances, probably re-opening with "Rigoletto."

The Italian Lyric Federation was organized here by Prof. Chev. Alfredo Salmaggi who, besides being owner and editor of the musical weekly called "Music and Musicians" is also a vocal teacher. Both his editorial sanctum and vocal studio are in the Metropolitan Opera House Building.

Salmaggi stated early this week that he was going back to Philadelphia to negotiate for the resumption of operatic performances at the Metropolitan Opera House built by the late Oscar Hammerstein. He said that he has received some new financial backing and that, as a result, all the artists would be paid.

### SHOW OPENING "COLD"

John Galsworthy's new play, "The Skin Game," will be opened cold by William A. Brady at the Bijou Theatre to-night (Wednesday), Oct. 20.

Josephine Victor will appear in the role which was originally slated for Grace George. The latter went out when Basil Galsworthy's representative stipulated that no one in the company should be featured, this policy not meeting with the approval of Miss George, a recognized star.

Besides Miss Victor, the cast will include Herbert Lomas, Marsh Allen, Cynthia Brooke, Arthur Bowyer, Joan MacLean, St. Clair Hales, Robertson Braine, Tracy Barrow, Lillian Brennard, Horace Pollock, Ernest Coassart, Ashton Tonge, Shirley Gale and Douglas Gardon.

### CONTRACTS HELD THEM BACK

Several of the acts engaged for the Pubillone Circus, opening next week in Havana, Cuba, for an eight weeks run at the National, were forced to cancel their sailing passage on Saturday of last week owing to the fact that contracts with the booking office did not terminate until Sunday night. These acts began the journey via Key West by rail on Monday. They include Maximi and Bobby, Skating Hamiltons, Schwyer's Lions and Lohse and Sterling.

### PRIEST-BACKED SHOW CLOSES

"The Temptations of Eve," the play with which the Rev. Joseph Kovalchick, a Hungarian priest from Bridgeport, Conn., sought to enter upon a career as a theatrical producer, closed last Saturday night after a week and a half on the road, at the Globe Theatre, Atlantic City, with a salary deficit of close to \$5,000. Associated in the venture with the Hungarian divine, known theatrically as Orion, is George W. Colby, a costume designer. The project is said to have netted them a loss of more than \$25,000.

Acting upon complaint of the members of the cast, Paul Dullzell, assistant executive secretary of the Actors' Equity Association, went to Atlantic City last Friday, where it was learned that the Rev. Kovalchick had left for Bridgeport, and that his erstwhile artist partner had insufficient funds to meet the salary demands of the players. Friday night's performance was run off, however, as scheduled, but not until a guarantee of \$250 had been made the players by J. Reilly Gibbons, manager of the theatre.

At a meeting of the entire company following the Friday night show, it was decided to close the show the next day, playing both matinee and evening performances as scheduled, on a co-operative basis. The theatre management approved this plan and a sixty-four agreement reached. The gross takings for the two performances was slightly more than \$900, leaving the actors about \$500 as their share. This amount partially met hotel bills and transportation back to New York.

When the show opened on Monday, it is said Dodge and Castle, who built the scenery, together with other creditors affixed liens on all the properties in the show. An attachment was granted the creditors on Friday. Learning of this, it is said, Dullzell staged the coup which resulted in the players taking the show over in order to insure them sufficient funds for their return to this city.

According to Dullzell, he sought the arrest in Atlantic City of Colby and the latter's attorney, also associated in the venture, but was unable to secure a warrant. He says he appealed to the Mayor, chief of police and labor department, pointing to the fact that Colby and his associates were leaving the company stranded without any visible means of support, only to be informed by the authorities that they were powerless to act until Colby actually left the town and the players became public charges.

The company carried eight musicians and six stage hands. The actors paid the latter aggregation one-sixth of their salary claims and their transportation in full back to New York. This is said to be the first time in the history of either union that actors have shouldered the responsibility of meeting the claims of stage hands and musicians.

The Rev. Kovalchick, it is said, returned to his flock in Bridgeport early last week, following what is said to have been a heated session with his associates. It is reported the Hungarian divine had more than \$20,000 of his own money in the show. He is said to have held only a third interest, Colby and his attorney holding the other sixty-six and two-thirds of the stock between them. Both of the latter were on the salary list.

Among those who have entered claims for a week and a half's salary are: Matt Hanley, Morris Gilmore, Margaret Kerr, Bobby Galvin, Jean Hansen, Irene Palmer, Margaret Bingham, Betty Bristol, Betty Jones, Leonore McDonough, Thomas Conkey, Olin Howland, Mayre Downs, Mona Desmond, Christopher Hayes, Dixie O'Neil, Harry Hermens, Walter McAfee, John St. John, Howard O'Reilly, Count Boris Romanoff, Antoinette De Gerbeaud, Desiree Lubovska and Florence Allen.

The Orion and Colby executive staff included Richard Fletcher, press agent; J. Osborne, stage manager; Howard O'Reilly, assistant stage manager; Charles G. Miller, master carpenter; Joe Yale, assistant carpenter; Jack Smith, flyman; H. B. Whitaker, master electrician; Neil Garde, assistant electrician; J. A. Sheridan, master of properties, and Mrs. Charles G. Miller, wardrobe mistress.

### FAY MARBE WANTS \$4,187

Fay Marbe last week sued Wilner and Romberg for \$4,187.57 for alleged breach of contract. The producers, however, claim that she walked out of their show, "The Magic Melody."

According to the complaint filed by Schlesinger and Lazaro, attorney for Miss Marbe, she was signed by Wilner and Romberg to appear in "The Magic Melody" during the season of 1919-20 at a salary of \$250 per week. She alleges, however, that on November 15, 1919, the defendants discharged her without notice. And, since the show did not close for the season until June of this year, Miss Marbe is seeking to recover the total sum for the weeks she was out of employment as the result of the alleged breach.

In their answer, filed by Nathan Burkan, their attorney, Wilner and Romberg deny Miss Marbe's allegations and set up the further defense that she walked out of the show of her own volition. The defendants claim that she became dissatisfied with her part after they had taken from her the song called "Take It From Me," which she had been rendering in the show.

### SUE MORRISEY AND BACKER

Eleven members of the "Dawn of Ireland" company, which closed recently at the Lexington Avenue Theatre, have sued Will Morrissey and John H. Raftery, as co-producers, in an effort to recover alleged back salary to the aggregated amount of more than \$2,100. The plaintiffs and the amount of individual claims follow:

Hammond MacGregor, \$175; Grace Allen, \$175; Paul Madder, \$100; J. Frances O'Reilly, \$200; Cameron Mathews, \$237.50; John Knox-Orde, \$325; Rose Marie King, \$245; L. Reilly, \$450; J. Russell Webster, \$134.38; and Bertine Robinson, \$101.25.

Morrissey sold Raftery a 50 per cent interest in the show on October 7, for \$1,500. The show closed when, it is said, Raftery declined to put up more coin. The suit is being brought through the Actors' Equity legal department.

### NOTORIOUS CABARET BURNS

CHICAGO, Ill., Oct. 18.—The Burr Oak Inn, Chicago's most notorious cabaret, has been closed forever. But not by the police. A mysterious fire destroyed the entire building a few nights ago and wiped out one of Chicago's sorest spots.

For years the police and citizens have been endeavoring to have the place closed, but were unsuccessful. Numerous murders were committed and vice ran rampant. It is thought that "night riders" ended the career of the "joint," as it was commonly called.

The Burr Oak Inn played a number of prominent vaudeville and cabaret attractions during its existence.

### WOULD STOP BIG RACE FILMS

TORONTO, Oct. 18.—The Educational Film Corporation of New York, sponsored by Harry Lever, has applied here for an injunction restraining the Specialty Film Company from showing pictures of the Man O' War-Sir Barton race. The Educational Film concern claims the exclusive right to the taking and projection of the pictures of the race by virtue of an agreement with the Kenilworth Jockey Club of Windsor. The Specialty Film Company, it is said, will fight the case.

### NIVEN MUST PAY

Rene Mackensie was awarded a decision in her breach of contract action against Philip Niven, in the Third Municipal District Court last week. The girl charged she was let out of the "La La Lucille" company last Spring without notice and had to pay her own transportation back to New York from Savannah, Ga. The court ordered the defendant to pay her \$140, the amount claimed, and the cost of the trial.

### TRANS-CANADA DOING SHOW

Montreal, Oct. 18.—The Trans-Canada Circuit is getting its second production ready entitled "The Law Divine," featuring H. V. Desmond and Eva Moore. It will open in His Majesty's Theatre here on November 1.



## GUS EDWARDS' BACKER RUNS OUT AND NEW REVUE STOPS

Scheduled to Open in New Haven Last Monday With Atlantic City to Follow, Piece Is Called Off When Bankrole Man Doesn't Come Across

Gus Edwards's backer having walked out on him, "The Gus Edwards Revue of 1920," scheduled to open last Monday in New Haven, failed to go and the company was disbanded. The members of the cast, who rehearsed two weeks or more, it was announced by Edwards, will be paid under the terms of the Equity contract.

According to Edwards, the man who agreed to back the initial revue is William E. Rowland, of Philadelphia, interested in the Rowland Drug Syndicate of that city. Edwards says he agreed to hand over \$10,000 in cash, which sum was to be applied to the purchase of costumes, and to give a note for the further payment of an additional sum of \$20,000. In return, Edwards says he agreed to render his services for a period of five years to the corporation which was organized to produce the show. A new edition of the revue was to be produced annually. In addition, the corporation was to publish music, conduct a casting agency and a film department.

But, when it came time to put up the money, Edwards says that Rowland failed to do so, outlining a stock-selling proposition instead. In this alleged proposed deal, Rowland was to have several asso-

ciates, according to Edwards, who also says that he was against such a method of raising cash.

Thus the "Gus Edwards Revue of 1920" that was to be called off more than three weeks ago, but no announcement of the fact was made until early this week. And now, Edwards says, he has instructed his attorney, William Grossman, of House, Grossman and Vorhaus, to bring an action against Rowland for \$100,000 for alleged breach of contract. For Edwards claims that he has sustained losses through Rowland's alleged failure to supply cash with which to produce the revue.

The same announcement which apprised the world of the fade-out of the "Gus Edwards Revue of 1920" also contained the information that Edwards has signed up most of the principals that were to have functioned in the revue and that he is going to feature them in various vaudeville acts. An act called "Gus Edwards Annual Song Revue" will have in its cast Al and Fanny Stedman, Hazel Furness, Lillian Berse and the Twelve Dancing Girls. Vincent O'Donnell and the Twenty Talented Kiddies will be in "The Baby Follies." Rosemary, will appear in the act called "Jenny Lind Fantasy."

### "MAGIC MELODY" CLOSES

"The Magic Melody," Wilner and Romberg's musical production, it was learned early this week, will close in Cumberland, Pa., tomorrow (Thursday) night. The show began its road tour this season, September 2 in Syracuse, with Charles MacNaughton, the featured player in the cast. But, on the opening night, MacNaughton suffered the nervous breakdown which resulted in his being removed to a private sanitarium on Long Island.

The sudden breakdown of MacNaughton, it appears, handicapped the show's chances from the very start, but its producers decided to keep it on the road. Several weeks ago, while it was playing in Cleveland, Max R. Wilner went out and arranged with the company for a twenty-five per cent salary cut, the agreement following his declaration that the show would be forced to close at once if the cut were not agreed to.

But it is now felt that to continue the road tour would prove hopeless, so the show's closing was ordered. However, it was stated early this week at the offices of Wilner and Romberg that "The Magic Melody" will, in all probability, be sent on tour again after election, with a well known comedian featured in the cast.

### DIDN'T ASSUME LIABILITIES

H. A. Wyckoff, publisher of the *Dramatic Mirror*, last week denied that either he personally or the *Dramatic Mirror* took over any of the liabilities of the *Theatre World* in the recent combination of that publication with the *Dramatic Mirror*. He wishes it known to all that any and all reports and stories to the effect that either he or the *Dramatic Mirror* had done so, are without basis in fact.

### MANAGER HELD UP

KANSAS CITY, Oct. 18.—Sam Bramson, assistant manager of the Regent Theatre here, was held up to-day and robbed of \$1,500 of the theatre's money. The bandit also made off with a diamond ring valued at \$1,200, belonging to Robert Larkin.

### STONE PLACES PLAY

Antonio Scibilia, as the United Productions, has accepted a play from William Stone, formerly collaborator with Winchel Smith and Aaron Hoffman, entitled "Will O' the Wisp," written by Stone in company with Stanton F. Antony.

### "STORM" FOLLOWS "BEN HUR"

George Broadhurst's "The Storm" will open a six weeks' engagement at the Manhattan Opera House, beginning October 25. This was made possible through the decision of Klaw and Erlanger to refrain from presenting "Ben Hur" this season. The latter show was booked to open at the Manhattan, October 25, where it would have played at least six weeks and possibly longer, for the booking contract with Mrs. Oscar Hammerstein, who controls the house, provides that "Ben Hur" could remain six weeks longer if the show's business warranted the extension of the engagement.

But the suit for an accounting filed last month in the Supreme Court by A. L. Erlanger against Marc Klaw, is reported to have caused these erstwhile partners to withdraw "Ben Hur," which they still own jointly, from presentation this season, the first time such a thing has happened in years.

As a result, "The Storm" was enabled to take over what is considered a valuable booking contract for the Manhattan at this time. Incidentally, if "The Storm" goes over at the Manhattan Opera House, the indications are that George Broadhurst will use it as a play for annual presentation, in other words try to make another "Ben Hur" production out of it.

### EMILY STEVENS ILL

BALTIMORE, Oct. 17.—Emily Stevens, star of "Foot Loose," which has just finished a week's engagement at the Academy here, is confined to St. Agnes' Hospital suffering from a nervous breakdown brought on, it is said, by too strenuous efforts to reduce. She was compelled to forego the performance on Thursday night, but insisted on playing Friday night and at the matinee and night performance on Saturday. All last week Miss Stevens had a nurse with her in her suite at the Emerson Hotel, but the seriousness of her condition necessitated her removal to the hospital to-day. It is expected she will remain in the hospital for some time.

### LEFT PART OF ESTATE

Peggy Mitchell, of the "Broadway Brevities," received notice last week through her attorney, Harry S. Heekheimer, that she was heir to one-third of the \$90,000 estate of George Darby Leslie of San Francisco, whom she met on a tour of the West and nursed through an illness.

### "LASSIE" IS ATTACHED

It was learned last week that the scenery and costumes of "Lassie," which closed a week ago last Saturday in Baltimore, are repossessed in a storehouse in that city under an attachment issued by Catherine Chisholm Cushing, the play's author. Mrs. Cushing has a claim for alleged unpaid royalties, so she gave her husband a power of attorney, and he journeyed to Baltimore, where, through local attorneys, he instituted attachment proceedings in his wife's behalf.

Mrs. Cushing's action in attaching the "Lassie" show, which she adapted from her play "Kitty Mackay," and for which she furnished the lyrics to the score of Hugo Felix, was prompted by the news that the show was slated to close following the finish of its engagement at the Lyceum Theatre, Baltimore. The news had reached her, it was learned, that several prominent theatrical managers in various parts of the country, including B. C. Whitney, producer of Ed Wynn's "Carnival" show, were trying to acquire the show from Paul Salvain, Gil Boag and their associates in the Lassie corporation which produced it.

So Mrs. Cushing grabbed while the grabbing was good. It was explained by Mr. Cushing that, under the terms of his wife's contract with the show's producer, the show reverts to her upon failure of the corporation to pay her a certain amount of accrued royalties on demand. But he stated early this week that Mrs. Cushing would be willing to release the show, providing some arrangement can be made to send it out on tour again.

It is also reported that the Shuberts are anxious to acquire a proprietary interest in the show before it plays the cities mentioned, for, at one time, they looked upon "Lassie" as a musical show which had a good chance of equaling the success achieved by their "Maytime" show.

In the meantime, negotiations are pending between the Cushings and the producers of "Lassie" looking to the release of the attachment. It was intimated that some wealthy friends of the Cushings would gladly take the show off the hands of Salvain and his associates, should none of the theatrical men who are dickering for it manage to get it.

### NESBIT SHOW CLOSES

"The Open Book," the Walter Hast show which Evelyn Nesbit, the featured player, quit last week in Syracuse because she was piqued at the consistent panning of the critics, closed in that city on Saturday night. Beth Varden played the Nesbit role.

It was learned early this week that Hast is trying to persuade Miss Nesbit to resume her role. Hast said he was undecided what he would do if she refused to keep her contract. As yet, no complaint has been filed with Equity, either by Hast or members of the company.

In the cast were Hyman Adler, Arthur Ashley, Edith Gresham, Donald Gallaher, Grace Canfield, Leonard Ide, Burr Caruth, Lillian Paige, Helen Freeburn, J. Casler West, Charles Glocker, Andrew D. Molony, Edna Whitney and Beth Varden.

### FRIARS TO SEE BROOKS

A big delegation of members of the Friars' Club, of which Alan Brooks is a member, are to witness a performance of "Because of Helen" at the Punch and Judy theatre on Friday night. Brooks plays the leading role in the piece, which he wrote and produced. Joe Maxwell is chairman of the affair.

### INEZ RAGIN CLOSING

SAN FRANCISCO, Oct. 16.—Inez Ragin, after a season of about six months, closes with the Alcazar Theatre Stock Company this week. It has been hinted that Elwyn Harvey will succeed her as leading lady.

### WARNER AT ALHAMBRA

Charles Warner is the new manager at Keith's Alhambra Theatre, replacing Warren Munsell, recently shifted to the Hamilton.

### "SONYA" VERY ARTISTIC

ATLANTIC CITY, N. J., Oct. 18—"Sonya," a play adapted from the Polish of Gabriela Zajsolska by Edith Ellis and produced under the masterful and artistic hand of Emanuel Reicher, whose reputation as a director of drama is long since established, made its first appearance at the Globe Theatre here to-night and met with a cordial reception. As yet, the piece is not in its best form and the picture it presents of caste variance and the exigencies of high birth as followed in pre-war Russia seemed somewhat forced.

"Sonya" is a highly imaginative tale rich in dramatic scene and contest, magnificently staged and splendidly acted. It tells the tale of a Russian crown prince who is forced into a liaison with a girl of the theatre so that he may become disgusted with her kind and station, and eventually, as a relief, marry a girl of position and birth in order to succeed his doddering old father. However, the girl, Sonya, turns out to be the victim of a rather vicious persecution, and, in telling her story, wins the prince's sympathy and admiration. They agree to become good friends and to pretend a relation such as the prime minister desires. Eventually they fall in love with each other and the prince entertains ideas of abdication.

But their plot is discovered by the prime minister and the girl is threatened with death unless she yields herself to the prince. Whereupon, they declare their love for each other with the curtain.

In the last act, the Czar dies and the prince is immediately informed that he must marry the State's choice and assume the royal duties. His declination is refused and the girl Sonya herself points out the danger of abdication to him as one of his people. In the end he goes away in the midst of the ceremony.

"Sonya" is a piece which permits of fine acting and artistic setting, and Emanuel Reicher has done something which is beautiful. There is only one set, but this is superb and perfect in artistry. With such a background, Violet Heming offered one of the finest performances of her career, and Otto Kreuger, as the prince, made a striking and compelling picture.

Whether "Sonya" can survive the corned beef taste of the average public is a matter of doubt, though there is a set in New York which surely will appreciate a play of fine workmanship and decidedly artistic mounting. Marc Klaw is the producer.

### DEL LAWRENCE CLOSES

SAN FRANCISCO, Oct. 16.—The Del Lawrence dramatic company has closed at the People's Theatre, Sacramento, after an eight weeks' engagement. A newly organized company will follow, opening date October 24th with "The Walk Offs" as the initial offering.

The roster of the new company includes Walter P. Richardson, leading man; Irene Shirley, leading lady, Peggy Allen, second woman; Juanita Dunlay, ingenue; Mattie Hyde, character woman; Al Smith, character man; Bert Hadley, heavy, and Frank Crane, juvenile.

### WANT ACTOR HEROES HONORED

A report was about last week that theatrical clubs are soon going to be asked to contribute towards the erection of a memorial tablet in Longacre Square to honor the men of the profession who gave their lives in the World War. The S. Rankin Drew Post of the American Legion has sponsored the movement and the committee named to take charge of the plans for the proposed memorial is headed by George F. Hinton, manager of the Fred Stone show, "Tip Top."

### SIGNED FOR MARCUS SHOW

SAN FRANCISCO, Oct. 16.—Lucille Wright, a well known local dramatic soprano, has been engaged for the Marcus Show of 1920, opening with the company in Sacramento.

### "MAID OF MOUNTAINS" HELD OVER

MONTREAL, Oct. 12.—"The Maid of the Mountains" has been held over for another week in this city.



# VAUDEVILLE

## CABARETS TAKE VAUDEVILLE ACTS

### ARE INCREASING SALARIES

The increased salaries now being paid in cabarets, despite prohibition, are becoming a serious rival to those on the vaudeville circuits and are attracting many acts, as there are no railroad fares to pay, an engagement frequently lasts several weeks or months and, in some exceptional cases, an act can obtain a split of the covert charges.

New headliners and big acts in vaudeville have, lately, been harder and harder to get, a fact for which the higher cabaret salaries are partly to blame. In New York, even an unknown single girl who could not keep working at \$50 a week in vaudeville, can get anywhere from \$75 to \$150 and stay anywhere from three to six weeks or longer, some having played at one place as long as six months at a time. In Philadelphia, unknown singles have played at the Walton Roof and other places from four to six weeks and longer at salaries ranging from \$60 to \$250 a week for the better singers.

For well known performers and acts there seems to be no limit, the Palais Royal, in New York, paying anywhere from \$400 to \$600 a week last season. It is now paying \$1,500 a week to the dancing team of Hyson and Dixon, together with a percentage of the covert charges.

In Chicago, Sophie Tucker and her Jazz Band were signed last week for an extended engagement at the Edelweiss at a weekly salary of \$3,500.

The newly appointed Empire Room, in Chicago, is paying Jack Rose, appearing there in "George White's Scandals," \$450 weekly for his appearance after the show at the theatre, and Al Tierney, the manager, has made offers to Ann Pennington, Ruth Royce, Nonette, Rae Samuels and other stars.

The Woodlawn Cabaret, Chicago, is using a vaudeville program of ten acts and is paying the Kentucky Serenaders a weekly salary of \$1,500, having engaged them indefinitely at that figure. The program at this cabaret stands the management in the neighborhood of \$4,000 weekly.

The Marigold and Winter Garden are both running bills that cost each over \$2,500 a week.

### CAN'T MAKE HIM LAUGH

Sir Edward St. Ra-Diem, who claims to have absolute control of all his various emotions, including fear, anger, sorrow, passion and laughing, will shortly be seen in vaudeville under the direction of Ed. A. Wilson. He agrees to marry any girl between the ages of 16 and 60 and also to pay her \$1,000 if she can make him smile by any means whatsoever, bar nothing.

This is the first act of this kind remembered around these parts since "Sober Sue" was sponsored by Willie Hammerstein a number of years ago.

### CANTOR SEEKING ACTS

CHICAGO, Ill., Oct. 18.—Lew Cantor, former local agent but now hailing from New York City, spent last week here in search of material for eastern routing. Cantor formerly held a franchise with the W. V. M. A., but was barred from the floor late last season.

### LEGION GIVING MANY SHOWS

Perry and Gorman's Joyland Circus, with twenty acts, will start a route of different stations for the American Legion on November 18, when they open for the Second Field Artillery at 166th street and Franklin avenue, Bronx.

### NEW ACTS

Henry Frey is having a new monologue written for him by James Madison and will open with it in New York on October 25.

John Philbrick and Company, in a new sketch entitled "He Meant Well," opened this week at B. F. Keith's Bushwick Theatre.

Charles Flay and Evelyn Weaver, assisted by Al Reeves in a new comedy skit, to open shortly.

Edward Lynch will open shortly in "Fruits of Emotion" by Jack McIntyre, with Grace Dale, who will be featured. Special songs have been written by Al Fox, of the "Scandals of 1920" company.

"Stranded," a new act, with Joe McGee and Company, produced by Jimmy Hodges, opens at St. Joe, Missouri, this week, for a tour of Interstate time.

Bert Wilcox and Josephine La Croix are to open out of town on the Keith time next week in a new comedy by John Stokes. The playlet deals with the servant question, but, as yet, has not been titled.

Lewis and Gordon have placed in rehearsal a comedy with music, in two scenes, entitled "The Little Wop," by Le Roy Clemens, with music by J. B. Kornblum and lyrics by Zack Myers. Featured as "The Little Wop" will be Edith Thayer, who succeeded Emma Trentini in "The Firefly." The supporting cast includes Dore Davidson, Juan Villalana, Al Hinton, Archie Lochridge and Victor Gill. Clifford Brook is staging the piece and Donald Macdonald is arranging the dances.

George Monroe and Harry Fisher are preparing an act which will be taken from one of their old-time successes and will open in on the United time, within a few days.

Jefferson Hall last week started rehearsals of a new act entitled "In and Out," by Walter De Leon. In the cast will be Ethel Veyna. Lewis and Gordon will book the act.

Marcella Shields and Jack Ogle, in a new singing and talking novelty, open October 11th.

Rene Robert and Company, including O'Connor and Keyes, in a new dancing act, opens October 11th.

George Choos this week started rehearsing the principals and chorus of a new production "The Rose of Yan Tama." The act is to open on November 15.

Gordon and Ford are putting together and rehearsing a new revue.

"The Handicap," a new act to be produced by Lewis and Gordon, will call for a ten people cast, five sets of scenery, four horses and a treadmill, as well as several extra stage hands to be carried.

Laura Raymond, who returned to New York a few weeks ago from a road tour, opened in a new single act out of town last Monday. She will return to New York three weeks later, appearing in the Keith houses.

Phillip J. Lewis is to reproduce "The Tin Pan Alley Cabaret," which he abandoned to enter service during the war. The act will have a cast of twelve people. Ed. Sanford is to manage.

Fred Beck, formerly of the trio of Weber, Beck and Frazer, has teamed up with Frank Stillman in a new vaudeville act which opened at Wilmington, Delaware, last week and which will be seen around New York shortly.

Jack Fauer has put into rehearsal a new act called "Happyland" which will open around New York shortly. Four women and a man comprise the cast.

### LEVY ADDS ANOTHER

SAN FRANCISCO, Oct. 16.—The Selma Theatre has been added to the Bert Levy circuit and will play vaudeville and pictures.

### PUT IN N. V. A. ROOM

B. F. Keith's Theatre, Jersey City, has furnished a back room stage as a resting place for performers, it being styled the N. V. A. room.

## ACT SHORTAGE STILL GREAT IN CHICAGO

### HARD TIME FILLING BILLS

CHICAGO, Ill., Oct. 18.—The acute shortage of vaudeville material that has existed for some time continue throughout the middle and western states and there is no relief in sight. While booking agents are blaming conditions on the fact that cabarets and revues are taking most of the talent, actors claim that the efforts of bookers in endeavoring to cut salaries is causing the trouble.

Most of the bills to be played West of Chicago by the W. V. M. A. and the Orpheum Circuits will shortly have to be recruited from the East if the present condition keeps up around here. Local bookers are having a hard time filling bills. It is said that a letter has been dispatched to eastern bookers asking them to assume the lion's share of the booking in order to relieve this city.

Heretofore, a number of local acts that never played East of Chicago were always on hand to complete a program in an emergency, but this type of act has disappeared or has gone to the Atlantic coast.

It is a known fact that the smaller agencies and circuits are paying vaudeville acts their standard salary, but the better class of houses are endeavoring to force them to accept a cut on a route. Acts becoming dissatisfied with these conditions, are signing contracts with the small circuits considered opposition by their stronger competitors.

### JOINS ORPHEUM PUBLICITY

SAN FRANCISCO, Oct. 16.—Jack Burroughs, for several years on the staff of the San Francisco Call and author of the column headed "Rambles" has resigned and been engaged as assistant to Jack Stratton, publicity director of the Orpheum. With the addition of the new assistant, all the press work for the Oakland, Sacramento and Fresno Orpheums will be conducted by the San Francisco office.

### DALE AND DE LEA COMPLAIN

Harvey and Dale complained to Henry Chesterfield last week that De Lea and Orma had taken their act, the idea of being that of a thin tall woman who gets laughs by poking fun at herself and by trying to get along with a small stocky husband, the contrast causing the laughter. DeLea and Orma proved to Chesterfield that they had been doing the act for the past fourteen years.

### ALICE THORNTON RETURNS

Alice Thornton, of Haviland and Thornton, has returned to the stage following a two years' absence, and is opening in a new act at Keith's, Jersey City, on October 21. She is supported by Maurice Holland.

### CLARA JOEL HAS ACT

Clara Joel, late star of "Poker Ranch," is to be seen shortly in vaudeville in a new act called "The Finale," written by Hugh Herbert. She will be supported by William Boyd.

### MACK OUT OF PALACE BILL

Willard Mack was out of the bill at the Palace Friday, Saturday and Sunday of last week, through indisposition, it was stated.

### LOEW'S, OTTAWA, OPENING

OTTAWA, Oct. 18.—Loew's new Ottawa Theatre will open on November 8 with a full week vaudeville and picture program.

### NEARLY FIGHTS OVER "BUSINESS"

An argument took place back stage at the National Theatre, last week, when Tom Dugan, of Dugan and Raymond, playing at the Royal, called upon Tom Overholt, of Overholt and Young.

Dugan accused Overholt in no uncertain terms of doing a piece of business that Dugan claims belongs to him, stating that the business of an alarm-clock ringing whenever a lie was told was a steal from his act, the business of which is the dropping of one apple or more whenever a lie is told.

Overholt denied the idea was original with Dugan and an argument ensued, with Dugan wanting to fight. He was finally quieted down, however, but left the theatre threatening to stop Overholt and Young before many days have passed.

Overholt and Young are still doing the bit in question, which Overholt says was done in one form or another many years before Dugan and Raymond did it, in several acts where the pictures fell from the walls and also in "The Naked Truth", where different articles of wearing apparel fell off whenever a lie was told.

### SAYS KLEE TOOK GAG

Andy Rice has filed a protest against Mel Klee with the N. V. A. saying that Klee is using his story about the school teachers going on the stage.

The gist of the gag is that school teachers, when they have pupils, teach them to take two from four and three from five and when the teachers go on the stage to act they take ten from one, twenty from another, etc.

### RYAN AND LEE ON FOX TIME

Ryan and Lee, who, some time ago, rejoined, after numerous separations, to do their old act, are playing four weeks of Fox time, with a full week in each house, giving two different acts each week. The houses they will play include the Audubon, the City, the Crotona and Bedford.

### CLAIMS JUGGLING BUSINESS

William De Lisle, known as "Juggling De Lisle," has filed a protest with the N. V. A. against the Ferrier Juggling Company for infringing on a trick of his with four hats and also the juggling of mirror-clubs in a spotlight.

### BOOKED LOEW TIME DIRECT

Al Shayne and Trovato, the violinist, have both been given a blanket route over the Loew time by Jake Lubin, direct. The tours will include the entire Metropolitan circuit of Loew houses, to be played first.

### PUTTING IN AUTO SIGNAL

Automobiles caused so much congestion at the Coliseum Theatre that an electric signal station is to be installed. The Coliseum is said to be the first vaudeville theatre to be so equipped.

### LODGES CLAIM FOR \$100

Fred Bernard has placed a claim with Henry Chesterfield against Murray Howard, with whom he did an act up to about four months ago. He says Howard owes him \$100 and refuses to pay.

### REGENT PUTS IN ELEVATOR

The new elevator installed in the Moss' Regent theatre, to carry passengers to the balcony, was put into practical operation for the first time last Monday.

### M. D. SIMMONS ILL

M. D. Simmons, who books the Moss houses, is ill with serious bronchitis. Stella Benow is taking care of the books until Simmons returns.

### MANAGING FOR LOEW

ONTARIO, Canada, Oct. 14.—B. L. Reich has been appointed manager of Loew's Theatre, this city.



# VAUDEVILLE

## PALACE

Johnson and Baker, unbilled, opened the show with club juggling and hat spinning. The juggling of five clubs single received a hand. The act went over fair in the opening spot.

There was a wait then before the appearance of the Jack Hughes Duo, although the lights had been flashed and the house drop was up. Hughes, assisted by a blonde girl, played cornets, banjos and saxophones. As a whole, they showed class and worked up their numbers well.

Long Tack Sam, in juggling, magic, water spinning, contortion work and a variety of stunts on the horizontal bar, won much applause and put the first big punch into the bill. Individual feats were applauded and the hands were frequent and emphatic. The girl is very clever and the acrobatic feats done by the men different. Long Tack Sam did the burnt and restored tapes well and his productions from the shawl were neat and fast.

Beatrice Herford followed and did her characterization, getting over very well considering she has been doing practically the same ones so many years. The matinee girl, the hotel child at the breakfast table, at the ten-cent store and the baby in the street car, comprised the repertoire.

Morris and Campbell were not a riot, although they got over. The act has played this house quite a few times of late and most of the gags, quips and pieces of business are familiar to the patrons.

Emma Carus closed the first half with Walter Leopold at the piano and was a hit. In a gown of black and silver and with a blonde wig, Miss Carus sang "It's a Great Life If You Don't Weaken." A monologue followed that was witty, bright and timely.

An Irish number followed entitled "If They Don't Want the Irish in Ireland, Let's Bring Them Over Here." This has rather a pleasing melody, but the sentiment didn't seem to carry or be shared by the audience, although finely sung.

Leopold then sang a number while Miss Carus changed. In a gown of lace, lavender and blue, Miss Carus did a number in which she danced and did a bit of a shimmy. The best number in the act was the "Soda Water Blues," put over well. A song and dance double followed with Miss Carus doing some back bends surprising for one of her build.

Following intermission, Adelaide and Hughes made a hit of decided proportions, taking many bows to spontaneous, prolonged and hearty applause. Their dancing is very graceful, cleverly staged, nimbly executed and shows decided class and the height of technic.

Hughes registered with his dancing of such steps as were popular when George Primrose was in his prime and also the dances of to-day. Miss Adelaide is very Frenchy and very graceful, her toe and instep dancing being remarkable. The pianist made a hit with a one hand rendition of "The Rosary." The nerve taps of Hughes received a good hand and the waltzing, jazz dancing and toy dance that concluded the act were of the highest order of the art of Terpsichore. They took any number of bows and ran away with all applause honors.

Kranz and La Salle followed and were a good sized hit. They sang nothing new, but sell their numbers well despite the fact that Kranz sings very nasally. The dancing at the finish is the best part of the act, various dancers being quite cleverly imitated. Took several bows and an encore.

The Four Marx Brothers slopped up the stage with water and wine and still have several pieces of business that are very coarse and vulgar. They secured quite a number of laughs through the other comedy in the act and went over well considering they have played the Palace quite frequently.

H. W. M.

## SHOW REVIEWS

(Continued on Page 10)

### RIVERSIDE

One of the biggest Monday night audiences of the year witnessed a bill which went through an entire rearrangement between matinee and night shows.

Nat Nazarro and company were moved up into the first half of the bill, while Florence Walton was transferred to the second. Louise Gunning also came up into the first half, doing her singing act in fourth position, while Bobby O'Neill programmed in the third spot, closed the first part.

Ameta, the mirror dancer, opened the show and did nicely in a style of act which, on account of its long absence from local vaudeville, seemed new again.

Ed. Morton, the singer, received a big hand after his routine of published numbers, and returned with a cleverly arranged song title medley and a new ballad, which got him a big hand at its finish.

Nat Nazarro and company were the applause hit of the first half. Nazarro is supported by a clever boy acrobat, and the turn opened with a number of well-performed stunts. It lost all semblance of an acrobatic turn, however, when Buck and Bubbles, two colored boys, came on. One, a lad who looks about eight years of age, is a great rag pianist, and the other is an exceptional dancer and good comedian as well.

Louise Gunning, remembered as the feature prima donna in numerous musical shows of a number of years ago, rendered a well-selected repertoire of popular and semi-classic numbers with an operatic aria for the finish. A capable violinist lead the orchestra in her numbers and also rendered a solo from his place in the orchestra pit. Miss Gunning will be reviewed under "New Acts."

Bobby O'Neill, supported by four girls, has a musical travesty bit called "Four Queens and the Joker," a slenderly put-together vehicle which gives the girls opportunity to display some rather daring costumes, and O'Neill a chance to sing and dance a bit. A poker game bit at the act's finish, in which the girls play with the man's affections as the stake, is about the best thing in the act.

After "Topics of the Day" in the second half, Harry and Anna Seymour scored strongly with their singing and dancing offering. Harry dances well, and is the straight for some clever comedy bits well handled by Miss Seymour. She does a number of imitations, among them being the sneezing recitation formerly done by the late Clifton Crawford and a watery impression of Eddie Foy, from the effects of which Julius Lenzburg, the orchestra leader, turned completely around in the pit to escape. Miss Seymour loses much of the comedy value of the sneezing, but by continually giving away to the impulse. Crawford got most of his laughs by his labored efforts to keep from sneezing, holding it back by main strength until the final moment.

Florence Walton, the dancer, assisted by Allan Fagan and Max Dolin, a violinist, did well in her now familiar ball room dances. The act is new as to scenery and costumes, but the dances remain the same. Miss Walton's gorgeous costumes, of which there seemed no end, pleased the feminine portion of the audience immensely. Fagan is a good dancing partner, while the violinist, who had two solos during the periods Miss Walton was making her costume changes, scored a hit all by himself.

Ruth Royce scored the applause hit of the bill with a half dozen published songs, all rendered in a manner distinctly her own, and which at the act's finish brought her back for encores aplenty.

Joe. Rome and Lou Gaut closed the show.

W. V.

### ROYAL

"Tip," a canine actor, opened the show with a series of dog tricks. He was presented and introduced by Bob Leo. Jack Joyce, a smiling chap with a very likable personality, followed and went well with some songs, dances and talk. Despite the fact that he was handicapped by having one leg, his dancing was especially effective and was rewarded by a good round of applause.

Jack McLallen and May Carson appear on roller skates. Their turn was a laughing success from start to finish. McLallen is a rather clever comedian and got off a number of good gags, all of which struck home. His partner proved an adept foil. One of the best laughs was occasioned when the latter expressed a desire to unloosen a riddle. This gave rise to McLallen starting off on the old goat without the nostrils gag. It looked as if he was going to get away with murder until the girl asked "Well, how does it breathe?" That stumped him.

This team, besides having a good line of comedy, are also clever exponents of roller skating and some whirlwind evolutions for a close sent them off a hit.

Margaret Young is popular at this house, as was attested by the reception she received upon her initial entrance. Her manner of delivering syncopated airs took the house by storm and she scored one of the hits of the bill. Her impression of a disappointed chorus girl was so enthusiastically received that she came back with an impression of a disappointed colored girl. If anything, the latter proved more effective than the former. A laughing song also scored heavily.

Thomas E. Shea also scored emphatically with his novel manner of introducing flashes from some of his past successes. "Spotlights," his act is styled, and, at its conclusion, the plaudits continued until Shea delivered a speech. A discussion by two friends concerning the histrionic ability of Shea, who they expect to pay them a visit, serves as the medium for introducing Shea in "The Cardinal," "The Bells," and "Dr. Jekyll and Mr. Hyde." In his various characterizations, his acting was of the highest order.

Mae Melville and George Rule, in a skit entitled "The League of Servants," were rather mildly received although the comedy of Miss Melville won a few laughs. The act lags in spots and needs some new material.

Pat Rooney and Marion Bent are old favorites at the Bronx house and cantered home with first honors in their revue "Rings of Smoke." Marie Kavanaugh and J. Paul Everett, ran Pat a close second for applause honors through the medium of their dancing, while Vincent Lopez and his kings of harmony scored emphatically with their syncopated and jazzy music. Lucille Love and Maude Drury, the two other members of the cast, also figured prominently in the bid for plaudits. All in all, the revue is one of the best the writer has seen this season. Of course, Pat had to deliver a speech, which he did with beaucoup sangfroid, apologizing for the fact that he was a trifle late in wishing the patrons a Happy New Year.

Lynch and Zeller closed the bill with a hat juggling turn. Going on after five o'clock, they had a hard time and, before the conclusion of their turn, the greater part of the audience had left.

J. MC.

### COMPLAINS AGAINST TIMBERG

William Shepherd, of Shephard and Ott, has complained to the N. V. A. that Herman Timberg is using one of his acts, the business of making love out of a book that Shepherd claims belongs to him. Shepherd wishes the N. V. A. to notify Timberg to discontinue using the bit.

## ORPHEUM

Nolan and Nolan opened a bill that, although presenting some well known names and great possibilities, seemed to drag lamentably. They did well with their juggling, but not as well as they might have.

Charles F. Semon should have been placed lower in the bill, for, among other things, he is too clever a performer to hold down the number two spot, and too old a performer to be thus slighted. However, he went right at them and cleaned up a comfortable hit despite a half heartedly disposed house.

The Mellette Sisters are primarily dancers, and, as such, are heir to the common fault of dancers, a lack of vocal ability or training. They open with a popular song which starts their act off slowly and follow with a waltz that is fairly well done. A piano solo by Lew Pollock, in place of Neuman Fier, billed as accompanist, was a hit. An Oriental number by the girls, in enticingly cut gowns with pantaloons, got a small, miserable hand and Pollock followed with slow starting solo, after which the girls concluded with a double semi-eccentric dance. It seemed that the audience was in a cold mood and the girls' personalities refused to function properly. They were a disappointment.

Lane and Moran came next. The comedy antics of these boys, their singing and dancing, along with pleasing personalities and rather clever material, sent them over for a hit. They stopped the show and had to take a special encore, as well as some extra bows. Moran deserves credit for working as well as he did for he had a heavy cold. Lane was in fine fettle and got all of his points over with a bang. They were the first really bright spot in the show.

The Creole Fashion Plate, closing intermission, had a hard proposition to face. First, he was playing his second week; then again, his numbers were the same as he used last week and he followed a hokum comedy act; last but not least, the audience knew what it was all about.

However, these things did not deter him and he proved to be just as big a hit as ever, taking two encores and a special one, with Lew Pollack.

Lydia Barry, aside from being a clever woman, is a remarkable example of her work and stay young idea. She looks better and more impressive than she did when first the writer saw her some years ago. She is still offering her travesty on a vaudeville show and, as usual, is "Johnny on the spot" with some "wise cracks," which only part of the audience got. She cleaned up a big hit and took an encore, made a little speech, bowed and made her exit. She was assisted by George Lane in one bit.

Eddie Leonard, as usual, got a reception, worked his bag of tricks, got his bows, made his speech, begged off, sang several request numbers, begged off again and finally was let go. He is, above all things, a showman, and the way he makes the folks out front like what he hands them is remarkable. He is assisted in his singing and dancing act by Stewart and Olive and Jerry Moore, the latter at the piano. They all work hard.

Lynn and Howland deserve a lot of credit for holding their audience the way they did and for scoring as emphatically as was the case. It is hard for any kind of an act to follow Leonard, much less an almost straight talking act. Yet, these two held their audience and scored a big hit, taking an encore. Needless to say, there was a continual roar of hearty laughter all through their act.

Six Imps and a Girl, in a rapid fire tumbling act, closed the show and succeeded in holding most of the spectators seated. The six men did some snappy, swift tumbling and were on the go from the first word. The snap and despatch with which they delivered, helped them a whole lot. The young girl in the act does one toe dance at the opening and that lets her out.

S. K.



# VAUDEVILLE

## COLONIAL

Clever shooting, trick shots, a finish full of pep and fast playing of a xylophone with rifles, put the Randalls over well in the opening position.

Duval and Symonds have a line of talk with numerous interruptions, in which the man raps the girl's father with frequent allusions to a five-dollar bill. The girl looked pretty in a dress of blue satin and net and a turban of blue set off with blue ostrich feathers. She has a pleasant personality.

Clark and Bergman, with the Crispi Sisters and Lou Handman at the piano, have a couple of new songs in the act, the one about the dough for Ray and me being a hit, and the Irish comedy number put over by Bergman, finding much favor. Miss Clark and Bergman still use the song about getting what you want, and we doubt if any other couple can sell it to any more advantage. They made their usual hit and took many bows.

Milt Collins had them in hysterics with his monologue, which sounded very Hoffmannesque. Several of the lines were pretty near the border, but, on the whole, the material is very bright and snappy, and was well put over for hearty laughs.

Emily Ann Wellman and company, in her novelty, "An Actor's Wife," which this reviewer saw for the second time, was given considerable applause at the finish and for some of the intervening scenes. A number of minor changes have been made, the running is smoother and the specific piece of business mentioned in last week's review is out.

Continuity still seems to be lacking, although there is a sequence. But although the writer paid the closest attention possible, he does not yet know whether some of the scenes were a part of the play that was in rehearsal or not. Miss Paul was dainty and charming as the ingenue, and Miss Elliot is again to be congratulated for her "vamp," especially when one considers that, outside of a small bit, this is her first part.

Following intermission, Mary Haynes deputized for Kharum, originally billed, and the change was lucky for the reviewer, for it gave him a chance to see one of the most clever girl singles he has seen in a long, long time. Miss Haynes was a veritable riot, and "mopped" in every sense of the word, stopping the show cold after many bows and an encore. Her material is wonderful, even the encore bit being a clever conceit, and it was all put over with the best possible effect and technical execution. The first gown, of gold lace over orange foundation, with cherry colored velvet bodice and shoulder straps of silver, did not seem as effective as the others, the bodice not blending as well as it might. "This Thing Has Gone Far Enough" preceded "Since the Shimmy Dance Invaded Dear Old Ireland," which was very clever. In a gown of black and jet, with a turban hat to match and trimmed with white aigrettes, Miss Haynes did a five-and-ten-cent store number, "Since I've Been in the Five and Ten," with a monologue, and made an emphatic hit. It was most clever. Miss Opalescent Ginsburg, an amateur prima donna, the Village Jazz Baby, Mr. Al McGluck and Mlle. Carbona, singing "Sole Mia" in French, were all hits, the latter putting her over like a Babe Ruth. That juggler number for a finish is a pippin.

Davis and Darnell, in "Bird Seed," have a nice snappy line of talk, cleverly presented, the man being a good talker and the woman an admirable foil with lots of positive personality. The act shows decided class, and is essentially big time.

"Extra Dry" closed and was dragged out to interminable lengths at the finish by that operative number which the tenor has not enough voice to put over, and which is too slow, anyway. The act, up to that point, was good, the girls, costumes and settings being all that could be desired. H. W. M.

## SHOW REVIEWS

### HAMILTON

A most diverting program is that offered at the Hamilton this week, it including good singing, clever dancing, keen comedy, drama, and enough peppery and syncopated music for seasoning. Les Morchants open with a singing and musical act in which the De Page Brothers are featured as exponents of mandolin and guitar playing. The two girls in the act are good singers.

Bert Rome and Betty Wager, in the second spot, went over to an exceptionally good hand and scored the first of a succession of hits. In fact, so strong was the bill as a whole, that no act in particular could be picked out for highest honors. With the aid of a flask of something that was supposed to be stronger than soda-water, Rome and Wager won a number of laughs. The fluid was so stimulating that Miss Wager found it necessary to release her pent-up spirits in song, as did her partner. Both members of the team sing well, singly and in a duet.

Henry Santrey and his syncopated society band were a riot from start to finish and were forced to give two encores.

Miller and Mack, with their comedy, singing and dancing, had the auditors side-splitting with laughter. Their turn is a laugh-producer from any and every angle, while it carries a punch at the end that is a knockout.

A rather short but interesting playlet featuring Sarah Padden, brought the first half of the bill to a close. "The Cheap Woman" it is titled and deals with two women who do a sister act, in a restaurant. Off the stage, they are in reality mother and daughter, Miss Padden, portraying the role of the former. The daughter's love is so strong it almost leads her into leaving her home and eloping with a married man. Mother reveals him in his true light, however, when he attempts to make love to her. Miss Padden gave a rather good portrayal of the abused mother, while the young lady playing the role of the daughter also handled her part in a capable manner.

Ruby Norton, besides being a decided hit with her singing, also displayed a variety of beautiful and costly gowns which won the admiration of the women patrons. Her singing of an aria from "Madame Butterfly" was the signal for a big hand, as was a Spanish number followed by a dance. Clarence Senna assisted at the piano and came in for an individual hand with several selections, rendered while Miss Norton was making her changes in costume.

Jane Lee says size does not matter if you are there with the goods and, apparently, she has the right idea, as both she and her sister Katherine had things pretty much to themselves for about twenty-five minutes. Not only are they precocious little comedienne, but they are versatile in the extreme, their act winning, at its conclusion, a spontaneous outburst of applause. William Phinney, in the role of the director, has a tough job in dictating to them, but he does it in a most capable manner.

Mel Klee kept up the good work of the acts which preceded him with his chatter, most of which concerned those in the other turns. As he was about to tell what he thought of Henry Santrey, the latter himself stepped out and helped put over a few extra laughs for good measure.

Burt and Florence Mayo, in some aerial feats performed on the rings and trapeze, held the audience until the conclusion of their act. They have a good closing turn, as was attested by the applause they received. J. M.

### ALHAMBRA

The Mizzan Troupe use just the single billing "Wizards." What their wizardry consists of is left to the imagination of the audience. However, they started a good show on its swift-moving, merry way, with their pyramid building, done in fast time, and tumbling.

A. C. Astor created a better impression here, both on the audience and the reviewer, than he did last week. He has his material working more smoothly now and feels surer of himself.

Frawley and Louise, in their scene from a hotel lobby entitled "Seven A. M.," held the third position on the bill and filled the card most acceptably. The pair have a clever skit, well worded and worked, with several opportunities for display, and they also have the ability to put it over. Frawley was doing a lot more dancing when first we saw this act, and Miss Louise has improved wonderfully since that time in her delivery and stage manner. They did very well indeed.

Jim Toney got a hand upon his entrance and all through his act he kept gaining steadily in laughter and applause. Were the writer censoriously inclined, he could find much fault and complaint with several bits and gags in the act, but the public demands that kind of material and likes it, as was attested all evening. Miss Norman came in for the usual uncouth handling, much to the delight of all. The act repeated its off-time chronicled success.

The Four Fords closed the first half. They really started the old home and family reunion part of the bill, which included the Morton family, another aggregation of entertainers that have been popular for two generations or more. They have a dancing act that, while built upon similar lines, is somewhat different than the average dancing act. The two members featured on the billing are Edwin Ford and Mayme Gehrue. The turn consists of soft-shoe, specialty and clog dancing, delivered in a satisfying manner. The kinship to the Fords and their training is evident in the dancing of the entire quartet. They scored heavily, responding to an encore and closed the first half of the bill very nicely.

The Morton Family, representing two generations, had the last half of the bill but one spot to themselves. First there was Clara, the elder daughter of the two, who offered a series of songs, musical selections and some steps of dancing, much to the delight and surprise of the audience. She is particularly at home in a coon-shout or comedy number. So well was she received that she took for herself three encores and some extra bows.

Morton and Glass in their comedy skit, "1920-1950," were the second of the family collection to be seen. They scored with their comedy singing, talking and dancing act, getting quite a few laughs and some applause. They took a few bows and then made way for Sam and Kitty, who got a reception coming on and a wonderful send-off going off. He plays the part of an old Irishman who has become suddenly prosperous, and she the part of his wife. After several minutes of talk, he did a dance, showing how Joffre would look if he were doing it. The impression of Joffre was very good. After a while, Joe, Martha and then all the rest came on, concluding with a merry family social gathering. Of the entire group, Martha and Joe and the rest of them—Martha is the most appealing. She has a figure, looks, ability, personality. Experience will place her ahead of the rest of this clever family.

Johnson, Baker and Johnson, in hat manipulation, caused much laughter and kept the audience seated, getting lots of laughs and applause for their work. They worked hard for it, and from the point of view of conditions, did very well. S. K.

### CLAIM REJECTED MATERIAL

Hayes and Lloyd have complained to the N. V. A. against Burt and Dottie Davis and Ted McLean.

Hayes and Lloyd applied to McLean to write them some material, which was rejected because unsatisfactory, they say, McLean agreeing to rewrite the stuff.

Hayes and Lloyd say that now, Burt and Dottie Davis are doing the rejected material, together with other ideas from their own act, all of which was sold to Burt and Dottie Davis by McLean.

### SHAPIRO IN W. V. M. ASSN.

CHICAGO, Ill., Oct. 18.—Henry Shapiro, formerly a ten per center, has obtained a book on the floor of the Western Vaudeville Managers' Association, taking over the houses formerly booked by Paul Goudron. The latter has joined the forces of the Gus Sun Booking Exchange, which recently broke with the eastern forces of the Keith office.

### BENTLEY BOOKING EMPRESS

CHICAGO, Ill., Oct. 18.—The Empress Theatre, formerly booked by the Western Vaudeville Managers' Association, is reported to have gone over to John Bentley and will hereafter be booked by him direct. The Empress has been a part of the W. V. M. A. local string of theatres for the past three years. Prior to that time it was deathly opposition.

### PEPPLE SUCCEEDS YOUNG

CHICAGO, Ill., Oct. 18.—T. Dwight Pepple will succeed Ernie Young as producer at the Winter Garden, this city. Pepple recently took over the production end of the Green Mill Gardens and intends to devote a greater part of his time to the producing of revues for both of these cabarets. He was formerly a leading producer of girl acts in this vicinity and is at the head of the Unity Booking Offices.

### LOEW SIGNS NEW MANAGER

SAN FRANCISCO, Oct. 16.—Harry David, for the past nine years associated with the California and Portola theatres, and recently manager of the Imperial theatre, has resigned and accepted the position of manager of Marcus Loew's State Theatre, Oakland, now nearing completion, and to be opened in November.

### SELLING COLONIAL, BALTIMORE

BALTIMORE, Oct. 18.—The Colonial Theatre here, situated in the center of the theatrical district, is to be sold at auction this week. Several seasons ago it was a stock house, under the management of the Blaneys. Recently, however, it has been playing pictures.

### HUMPHRIES AFTER THEATRES

CHICAGO, Ill., Oct. 18.—"Tink" Humphries and Tim Keeler, of the local Keith's United Circuit, have returned from a scouting trip which is said to have taken them into the territory occupied by the Gus Sun Circuit.

### AL COMPLAINS OF AL

Al Harvey has written the N. V. A. regarding Al Gray and Company, who, he says, are doing his entire hospital act, and that, particularly is the opening the same. Gray was formerly with the Harvey act.

### CAMERON FORMS TWO-ACT

CHICAGO, Ill., Oct. 18.—Tudor Cameron and Mat Meeker have formed a vaudeville partnership and are offering a comedy singing and talking act. The act has been routed for a tour of the Western Vaudeville Managers Association time.

### WILL SINGER TO MANAGE

CHICAGO, Ill., Oct. 18.—Will Singer has been appointed manager of the Rialto Theatre, St. Louis. He is a brother of the Orpheum executive.



# VAUDEVILLE

## HARLEM OPERA HOUSE

(Last Half)

The Magafys do a fire-eating act of the style that, years ago, was a standard museum act, but which these two, man and woman, have brought up to the standard of a vaudeville turn. This has been accomplished by the dressing, staging, settings and the showmanship of the performers in presenting their wares. More attention should be paid to the announcements by the man, as they were not clear and hard to get, lacking force. Act went over well, and is a flash for an opening turn.

Frankie Fay, assisted by a pianist and saxophonist, followed and sang mostly rags and "blues," although a ballad was introduced by way of contrast. Miss Fay wore a low-cut gown of black, with a sash of flowered satin, and gave a couple of impressions of other artists singing "Blues." Her first was Marion Harris, a phonograph favorite, and her second was Blossom Seeley, the latter being done with fidelity. It made a hit.

Elmer El Cleve, with his xylophone and artistic manner of playing it, was a veritable riot. He took many bows after his encore, the audience applauding, stamping and whistling until he brought out his very young and beautiful daughter for an encore. The little baby, after kissing her hand to the audience, did a bit of the shimmy that was a hit.

El Cleve plays very well and with much expression, but the force of the act depends on the exceptional tempo set, which makes it hard for the orchestra to follow, although, at this house, they did very well. It is very doubtful if the concluding number could be played any faster. A sure-fire hit in any house on any bill in any position.

Will St. James and company, with a sketch, received a number of laughs and held the interest of the audience. See under "New Acts and Reappearances."

Bert Hanlon, with his monologue and singing, was a decided hit. He has a style all his own and very good material. One of the best bits was his imitation of a Jewish speaker at a political meeting, who asks for a glass of water so many times that it makes you hope he gets it. The dialect is reminiscent of Hussey here, and is very natural and true to life.

Hanlon was a decided hit and was followed by Francis and Kennedy, who closed the bill, getting over very well.

H. W. M.

## PROCTOR'S 125th ST.

(Last Half)

The Musical Waylands opened and made a hit with their clever act, playing xylophones well. A cornet solo registered well. The man looked neat in Tuxedo, and the woman, in orange and black, trimmed with rhinestones, made a nice appearance.

Lillian Vernon followed with an act written by Howard Green and Milton Hockey, which is not only cleverly constructed but is delivered with a punch by Miss Vernon. Since last reviewed by the writer, Miss Vernon has obtained a new gown and looked very charming. Took several bows to good applause and an encore.

Demarest and Dol, in a singing, talking and pianologue act, got over nicely. The man is clever at the piano and the girl neat and dainty. They used published numbers and put them over effectively.

"Marriage versus Divorce," a corking good comedy sketch, well played, went over with a bang. The players were all good in their respective parts and worked well together. The act should be a hit in the better houses.

Jimmy Lucas and company followed with their act, which has been reviewed in these columns several times. It is essentially the same as when last seen at the Palace.

The Ziegler Sisters, with a Jazz Band, described in the billing as the Yerkes Symphonie Artists, made a decided hit with their dancing. The settings of this act were exceptionally artistic, the coral colored satin hangings being appliqued with designs and the blue background with flowers and futuristic trees.

The artist's symphonique played between each change of the girls and, while they played well, some of the numbers seemed long and had a tendency to drag the act in some places. One of the banjoleists in the aggregation of seven is a splendid dancer and made a hit with his stepping.

The girls looked very well in several changes of costume. The short green, with silver bodices and jackets of jet, were effective, green ostrich plumes setting them off well. The Spanish costumes were good, the girls certainly looking like a couple of señoritas. The high-kicking and back kicks were very clever. The act shows class, staging and big time possibilities.

H. W. M.

## ONE OF "THE HALLERS" HURT

PORTLAND, Maine, Oct. 8.—The male member of the acrobatic team known as "The Hallers," while working at Keith's Theatre here received broken wrist and minor injuries following a fall during one of the turns. The team has cancelled its engagement until he recovers.

## SHOW REVIEWS

### CITY

(Last Half)

The Uyeda Japs opened the bill. Two men make up the turn and their bid for applause was through a series of acrobatic and juggling feats.

Sandifer and Benson, two blackface comedians, went very well with some comedy, singing and dancing. Their gags were liked, while a song for a close sent them off to a very hearty round of applause.

"Straight" is a comedy drama in which two women and a man figure. It concerns the efforts of a reformed crook to stick to the straight and narrow. Hunger, along with some ill-advised counsel from a woman friend almost result in his going crooked again. A pal gives him a revolver as an aid to pulling a trick. He has a wife and baby starving at home. Does he let them starve? He does not. Does he go crooked? He does not. Well, what does he do? He just hocks the gun and all ends happily.

"The Street Urchin" is the way in which a very capable young violinist is billed. He played well, has a good singing voice and a good personality. The tattered shirt and frayed trousers add little to the effectiveness of his act, and, to the writer, it would seem that he would go better under different billing and dressed in better taste.

Conway and Fields offered a comedy turn in which the girl of the team, following her first appearance, works as a "boy." She is rather a versatile little comedienne, although very loud. Her partner is a smooth worker, and the duo put over several singing numbers effectively. Their dialogue, although rather inane, was good for a number of laughs, due to the manner in which they handled it.

Two graceful dancers, man and woman, are billed as "Dance Fantasies." Their turn is very well presented and, while it only entails dancing, should be able to get an early spot on bigger time. In one of their dances, a tennis net figures, proving very effective. The girl, besides having a winning personality, has "sand." While alighting from a window sill to a bench in one of the numbers, she took a bad fall, which, apparently, stunned her for a minute. Several hoodlums guffawed, but, not in the least frustrated, she went right into her dance and, at its close, got an enthusiastic hand.

Kennedy and Braham were reviewed last week under "New Acts." Their turn is effective, as some good comedy, well handled and a novel close. It scored one of the hits of the bill.

Max York's Pupils are a number of canine acts which emulate various stunts performed by their instructor.

J. M.

### HENDERSON'S

(Last Half)

McConnell and Austin, veteran vaudevillians, who have been presenting their bicycle riding act for a good many years now, opened a show that, for speed and applause, is rarely equaled in the popular houses, and not so often in the better houses. Music predominated.

McConnell and Austin have added several new twists to their list of tricks since last the writer saw them. They were exceptionally well received for an opening act.

Frank Mansfield, a likeable young chap, in number two, played a xylophone, sang a few numbers and waited off to the tune of three encores, which is pretty good going, anywhere. He has big time possibilities, if properly handled. For a detailed revue, see "New Acts."

"Indoor Sports," a comedy sketch produced by William B. Friedlander, was the third act on the bill. It tells the story of two different couples. One fellow is bashful, the other bold, one girl is quiet and ladylike, the other is a veritable amazon. As can be imagined, they drew partners of opposite dispositions, and the endeavors of the two to keep out of the marriage tangle and their final capitulation to Cupid form the basis for much clean comedy, which drew hearty laughs from the audience. The work of all four people is excellent.

Frank Mulane, he of the hearty voice and ancient stories, was fourth and, as usual, scored a tremendous hit. He varies the stories occasionally, but, in the main, they are the same old ones. However, he makes his audience like them and ask for more. He rendered his opening and closing song as usual and responded to two encores. His personality seems to appeal strongly to whatever audience he plays to.

Wilbur Sweetman and his Jazz Band closed the show, and they, too, took three encores before they were allowed to go. Sweetman plays his clarinet as he always plays them, and has added a saxophone-like instrument to his list. His band accompanies nicely, but could be toned down to blend more harmoniously with his playing. Three encores for a musical act closing is a good showing and they were legitimate encores, too.

"The Right to Love" was the closing feature.

S. K.

### VICTORIA

(Last Half)

Kinzo, the Jap juggler, performed with extraordinary dexterity. He juggled sticks, balls, and on the surface of a large Japanese parasol he juggled a fifty-cent piece which rolled around on its edge. All of which stamped him as a highly entertaining performer.

Chief Eagle Horse and Princess Wosula made quite a good impression with their singing, for they have good voices. They sang at first in the Indian language, but most of their numbers were done in English. There is a dignified singing act which has real merit.

Mercedes, assisted by Mlle. Stanton, went among the audience, as is his wont, and succeeded in mystifying with his so-called thought-transference act. Of his showmanship there is no doubt, for, without it, his act would be nothing. But it does seem a pity that the estimable Mlle. Stanton is not a better pianist. If she were, the act would have some distinctive musical value. After all, the act begins to grow wearisome after Mercedes has transferred by so-called thought waves the names of the first ten or twelve songs that she plays. This act is booked here for the entire week.

Jack and Tommy Weir, one of whom works in blackface, chattered a bit during the early stages of their offering, but their quips failed to make much of an impression. The black-face one's eccentric dance, however, did. It might also be added that they sang well, too, this latter helping them to get over.

Cortez and Peggy, accompanied by a five-piece jazz band, scored beyond any other act on the bill. Their dances are delightful. They do not attempt too much, relying chiefly on their ability to glide gracefully. Which does not mean that they confined themselves merely to gliding over the stage. The fact is, their dances contained a variety of steps. Their opening dance was made doubly distinctive by the "Humoresque" accompaniment, against which the melody of "Swanee River" was played. Both are very capable dancers and their act has all the earmarks of a successful big time dance offering.

M. L. A.

### AUDUBON

(Last Half)

With a well put over routine of unique strong arm and gymnastic stunts, the Les Rados started the show off at a good clip. They work smoothly and with a surety which characterizes them as performers of genuine ability. This act is all to the good with the exception of the bit where both players make a great fuss banging and slamming their props about the stage. These noises could be eliminated to good effect. Les Rados scored.

"Impromptu," a musical act with three people—soprano, tenor and baritone—is class from start to finish. All are possessed of good voices and more than pleasing personalities. To top this off, their programme is well chosen, including ensemble numbers from standard operas, as well as several solos. This act scored a good hand.

K. Emmett and Mary Ryan, with their "Heartland" fantasia followed, scoring a good sized hit. This act unfolds a pretty little tale of romance and success. The trappings and settings used in this act are in need of repainting, or, better yet, an entirely new setting, more fantastic in design, would improve the entertainment value of the offering considerably.

Yvonne Dienne, concert pianist, as an added attraction, appearing under the auspices of the American Legion Post of the First Division, next offered a short programme of modern piano-forte numbers. She displayed an excellent technique and thorough understanding of the tonal limitations of her instrument.

Helene Davis, with a diverting programme of chorus impressions, scored the hit of the evening. This young lady is possessed of grace, charm and genuine ability as an entertainer.

Ryan and Lee had everything their own way in next to closing. Their nut antics and clever comedy material kept the audience in the best of humor, resulting in these two clever performers being called back again and again following the close of their act.

Brelcks Posting Horse closed the show with a routine of stage pictures nothing short of beautiful.

E. H.

### "MANDARIN" OPENING SET

"The Mandarin," described as "the dramatization of a state of mind," and credited to the pen of Herman Bernstein, will open in Syracuse on October 25. In the cast will be Brandon Tynan, Mario Majeroni, Mme. Halina Bruzovana, Louise Orth and Amy Dennis.

## PROCTOR'S 58th ST.

(Last Half)

Comedy is the outstanding feature of the bill this week, but music, song and dance also come in for their share of applause. Henry and Adelaide opened the bill with some songs and dances. Most of the work was centered about their dancing ability and, as they are both graceful exponents of terpsichore, they went off to a good hand.

Charles Leonard Fletcher, although on in an early spot, had little trouble in winning applause through the medium of his delineations of character studies drawn from life. He has been selling this line for some time and didn't miss a trick. A good portrayal was that of the old soldier, while the tramp, for a close, was also well handled and won laughs in abundance, as well as applause.

A violinist and a stall in one of the balcony boxes comprise the team of Saranoff and Jo Jo. The latter is the same person who used to work with Phil Baker. He is still as noisy as ever, but his very obvious humor brought forth a number of laughs. Saranoff is a clever violinist and gives the turn some resemblance of class.

Taylor, Howard and Them is a rather novel little skit in which the chap portrays a traffic cop. A dainty little miss and he become engaged in conversation, the resulting dialogue being witty and rapid. "Them" are three dogs and a pet coon, which are brought in at different times. The close has a good punch, as the "cop" says he forgot one of his dogs, and crosses to the other side of the stage. Then a very huge chain is thrown from the wings, some hard tugging takes place, and they drag out a dog that would make a good watch charm.

Baroness De Hollub (Harriet Lorraine) and Harry Crawford, won a number of laughs in their comedy vehicle, "Fifty Loves." The Baroness also went well in a vocal number, while some eccentric dancing by her partner also led to plaudits.

Hank Brown and company scored the hit of the bill. Hank is almost all of the act, although the woman who works with him is a good foil and also has a fairly good voice. Brown's antics, comedy dancing and flow of gags had the auditors in a scream.

The Nine Liberty Girls closed the bill and went off to one of the best hands of the evening.

## PROCTOR'S 23rd ST.

(Last Half)

Bob Leo, with "Tip," an exceptionally well trained dog, was the first act, and went over very well. One of the best feats was the jumping to and swinging on a slack rope by the dog.

Shepherd and Ott followed, and were seen under much better circumstances than when this reviewer caught them at the supper show the last time. They took several bows to good applause and did an encore which registered, singing "Stop, Stop, Stop Your Lovin'." The dance by Shepherd in a fast tempo was clever and brought a good hand.

Lulu Sutton and company followed, and will be reviewed under "New Acts."

They were in turn followed by Arthur Whitelaw, who proceeded to "clean up." Whitelaw took so many encores that we lost count after the fourth. He certainly is a showman who knows how to sell his material in a professional manner. For a final encore, donning a wig, coat and hat, he did an Irish poem well. The arrangement of the music for this recitation was noticeably good. It took as much of a hand at the finish as if it had been his first encore.

"The Corner Store," a hokum act with plenty of slap-stick comedy, lots of soap and paint in the face, and other stunts of a like nature, was good for many laughs. They enjoyed the act immensely at this house, although the hoe-down finish was unproductive of much applause. The characters were all played well and the act was very good.

Wilkins and Wilkins in the next to closing spot, were a hit, the dance by the man showing some clever breaks and stops. The woman is a clever "feed," and works up the comedy points well. The man is natural and a comedian who knows the value of timing.

"The Girl in the Moon" closed the bill, floating over the heads of the audience in her prop lunar device, and singing.

The floating on the locust, suspended by very visible wire ropes, has a tendency to kill the idea of the moon business afterward, although worked absolutely on a different principle.

H. W. M.

### "THE MOON GIRL" OPENS

AKRON, O., Oct. 14.—"The Moon Girl," a new musical comedy by Thad Wilkerson and Lucille Whittaker, was presented here for the first time last week by Clyde D. Glasgow at the Lodi Theatre. In the cast are Thad Wilkerson, Lucille Baker, Yvonne Spencer, Jack Ray, Charles Gill, Lucille Whittaker, Hazel Harrison, Nene Veatch, Kitty Richards, Mary Parks, Olive Whitan, Nell Morgan, Pearl Farmer, Billy White, Helen Ray, and Marion Deale.



# VAUDEVILLE

## BOBBY O'NEILL & CO.

Theatre—Palace.

Style—Revue.

Time—Twenty-six minutes.

Setting—Special, in "Three."

A very novel and unique set, using all the devices associated with a pack of playing cards, the back drop, set lamps and borders showing an elaborateness of detail that denotes careful consideration is what first attracts one.

Four screens, upon which are painted the four queens, hearts, spades, diamonds and clubs, are shown and one, in the center, represents the joker.

They divide, laterally, for the various members to make their appearance.

O'Neill is the first out and, dressed as a Joker, does an introductory song, after which four girls, dressed in keeping with their respective roles, make their appearances.

The details of their dress were well carried out, even extending to the headpieces of hearts, diamonds, clubs and spades. The Queen of Diamonds was gowned in blue and beads, Clubs in black and pink, Hearts in orange and black and Diamonds in white and beads.

Some talk followed pertinent to the matter in hand, reference being made to love, vamping, etc., with terms used in playing utilized frequently. There were several gags interwoven that are not new, but which seemed to fit. The "love out of a book, after that you don't need the book" idea was one.

O'Neill and one of the girls next undertook to compose a song. There was some bright talk here, and natural conversation such as "where did we steal that from," "they'll never recognize it anyhow," and other expressions known to every song writer. The lyric, which was finally sung, was on a pack of cards.

O'Neill then changed to a Tuxedo, and Lady Duff Gordon was called on the phone, following which the girls made their appearances in modern gowns, one as Irene Castle, in cherry-colored velvet and silver, with white shoes and stockings, and a double song and dance followed.

In a Yama Yama costume of yellow, with black pom poms and a conical hat, a long limbed and lithe blonde did a Bessie McCoy dance that was most clever, showing, as it did, some good high kicking, which registered. The gown is very sparse, not only in the back but is also cut away considerably in the front, and the energetic dancing caused a contretemps at the matinee when reviewed that it would be well to guard against in the future.

A shapely Miss in white tights and silver, next did Ann Pennington. O'Neill doing George White. This registered well and was followed by the entrance of the other girl in hoop skirts of lavender, pink ostrich plumes, ribbons and lace, which she stripped to tights and short pants for a jazz dance.

One of the best novelties seen in many a day followed, with three girls doing a gossip song in which the punch lines were whispered, with exclamations such as "Oh," "Is that so," and others.

There were other costume changes which were very superior throughout and another number in which they all play a game of cards with the love of O'Neill, dressed as a Mexican, as the prize.

The girls are all good looking, clever, shapely, speak lines exceptionally well, sing, dance and, being of approximately the same height, blend harmoniously, presenting a symmetry of appeal the effect of which is not lost. They are about as clever as any four girls that could be found in any revue and away above the average of most. O'Neill is a clever dancer, works with snap and pep, and has a very good act.

The girls assisting were Dorothy Godfrey, Mabel Terry, Fay Tunis and Babette Bussey.

H. W. M.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

### MARY HAYNES & CO.

Theatre—Alhambra.

Style—Comedienne.

Time—Eighteen minutes.

Setting—One.

Miss Haynes is another of those overnight discoveries that is soon to be a vaudeville feature of the first rank. She possesses, first of all, looks, personality, ability, voice, material, charm, all the traits necessary to make a single woman, or anyone, successful. Also she has a good style of delivery, a fine sense of humor and a knowledge of her own limitations. She is assisted by Bobby Roth, a capable pianist, who looks and works well.

Miss Haynes starts off with a number called "You're Party's Getting Too Rough." This, like all of her numbers, is exclusive and exceptionally funny. Whoever wrote the act, for no names are mentioned, did a good job. After that she sings a song called "Since the Shimmy Wiggled Into Ireland." She then exits to change costume and Roth rendered an acceptable solo on the piano. He plays well, judges his audience keenly and does not overdo his part of the act. Miss Haynes then returns and sings a number called "In the Five and Ten Cent Stores," which shows the life of a poor, hardworking sales girl. For a special encore she offered a number called "The Amateur Night Entertainment," in which she burlesques several different characters who appear at a home talent gathering.

Miss Haynes has the makings of one of the biggest women singles in vaudeville, for she has the goods and needs but a little working out, smoothening of style and delivery to make her tip-top and a topnotcher, which she will shortly be.

### RITA SHIRLEY

Theatre—Keeney's.

Style—Comedienne.

Time—Twelve minutes.

Setting—Special.

Miss Shirley utilizes a blue silk front curtain with two distinct shades in stripe effect. This drop parts in the centre to admit her to a place setting in two, showing a dressing table and clothes rack, with a maid attendant. She then steps out of this setting into one and sings a number about having done an act with another girl like herself, but that a handsome young actor came along and took her partner from her, so that she now has to work alone. She then proceeds to sing a published ballad number, which she puts over very nicely.

Going into her "dressing room" she then changes to kid costume and sings a number that is reminiscent of Nan Halperin, called "It's Hard to Be the Baby in the Family." She puts this over very nicely, being just cute and petite enough to do it right. She makes another change then in full view of the audience, donning a gown of vari-colored materials, with dark orange as the predominating color. She then renders a number called "The Sweetheart Blues," tellingly, and for an encore rendered still another in popular strain, with a few steps in addition. Miss Shirley not only possesses good looks a-plenty, a pleasing personality, a fine figure and a good voice, but has limitless possibilities for development as a real singing comedienne of the first water should she acquire a specially written turn suitable to her particular talents. In fact, she might take Nan Halperin's place if carefully looked after.

S. K.

### ADAMS SISTERS

Theatre—Keeney's.

Style—Sister team.

Time—Seventeen minutes.

Setting—One.

Here is a sister team that should get onto the big time in a very short while. Both girls have ability, contrast wonderfully as to voice, mannerisms and appeal, and have some remarkably good material. They open by walking on and singing a number.

One of the girls is a blonde, while the other is auburn-haired. The blonde is dressed in kiddie clothes and the other in breeches and Eton jacket, with long luxuriant curls hanging down around her shoulders. At the conclusion of the number they walk off and the curtain rises, displaying a set in one and a half.

The set mentioned is a bench and bit of scenery to represent the front of an automobile. The "boy," attired in automobile coat and cap, walks on, stands at the side of the stage and goes through some business which indicates disappointment. This bit is cleverly done. "He" then steps into the automobile and along comes a miss who is willing to flirt. A one-word conversation is indulged in for a while and then comes a number. In the latter, the "boy" attempts to make love to the girl and she responds by telling him to keep his hands on the auto horn and steering gear. At the appropriate time, the drummer honks an auto horn three times.

The blonde then rendered a southern "mother" ballad in a good voice. This was followed by a number in which she with the curly locks, attired in the costume of '61, sings a number about what would happen if the old-fashioned girl met the girl of to-day. The blonde then comes on attired in a very up-to-date "French" creation and some talk about the clothes and manners of the different ages is indulged in. For an encore they use jazz numbers, with a few steps thrown in. In this they wear white breeches, black shoes and stockings, white vests, with red bodices and collars, and red and white hats. They make a stunning picture.

The act has been carefully staged. The girls work well together and, as we said, in due time they should make the big time.

S. K.

### WATSON SISTERS

Theatre—Audubon.

Style—Singing and comedy.

Time—Eighteen minutes.

Setting—One.

The Watson Sisters probably never appeared to better advantage than they did at this house last Wednesday night. They were applauded as soon as their names were announced, received almost an ovation at the close of their turn, and, during the interim, had the audience in constant laughter.

Both sisters were becomingly gowned, especially the more slender one, whose fastidious hose attracted the attention of the women out front, as well as the men, which is saying a great deal.

The robust sister had them laughing throughout, especially when she appropriated a box of chocolates that, apparently, belonged to a patron in the front row and proceeded to serve the sweets to other persons in the immediate vicinity. The sisters sang several published numbers effectively and the laughs came thick and fast and after each one when the more buxom sister tried her hand, or feet, at stepping. Most of the dialogue used was up-to-date and all of the gags were put over with a punch.

The close of the turn brought forth such an enthusiastic hand.

J. McC.

### FOUR FORDS

Theatre—Colonial.

Style—Dancing.

Time—Fifteen minutes.

Setting—Specials in One, Three and Three and a-half.

The opening scene was a snow scene, the girls looking very effective in purple, trimmed with white fur and ostrich plumes. An ensemble dance was done to good results.

A solo dance by one of the men followed, which received a hand, and was followed by a double number with a scene in Holland as a background, and a pair dressed as Hollanders. Although the dance was not especially "Dutch" it got over well and was picturesque.

Mayme Gehrue then banged across one of the hits of the act. She is the same Mayme who used to delight us with her dancing and doesn't look a day older. She has a smile and just oozes personality all over the place. Attired in a wonderful gown of gold cloth and brilliants, black slippers with gold heels and a rose in her blonde hair, she danced with grace and agility and made an emphatic hit.

In a special set in "Three," a pianist was discovered at the piano and played part of the Rachmaninoff prelude very well, much better than the average in vaudeville. Curtains at the back were parted to show a church scene and the music segued into the Mendelssohn Wedding March. The four made their appearance then and a very neat and striking appearance it was.

An ensemble dance displayed some fast and nifty stepping, as only the Fords can put it over. Removing their cloaks, the girls looked immaculate in their careful attention to the details of dressing and each of the four did a solo dance. One girl, who formerly worked with Eddie Ford, did an Irish jig, the green satin lining of her short skirt lending sort of an atmosphere.

A solo by one of the boys at a terrific tempo for a dance, in which some fast doubles and triples were seen, turned the trick.

Miss Gehrue also sang and put a punch where it belonged, following which to the music of Rubinstein's Melodie in F, played in about triple tempo, the four concluded the offering with some difficult work, the girls doing the falling step circling, and the four breaking in unison, which synchronized exactly.

This is an exceptional dancing act and holds interest, does not tire, has no long and tedious waits for changes, nor any insufferably drawn out piano solos. Should be a drawing card and attraction on any big time bill where it will be an absolutely sure-fire hit.

H. W. M.

### NORMAN AND JEANETTE

Theatre—Audubon.

Style—Acrobatic.

Time—Eight minutes.

Setting—Full stage.

Norman and Jeanette, man and woman, have a mediocre acrobatic turn, most of their feats being performed on the rings. Probably to be a little different than most acts of the same style, they attempt some light singing while at work. But their vocal efforts were not very enthusiastically received. The girl has a good figure, set off to advantage by white fleshings and a blue bodice. She also wears a white head-band.

The male member of the duo is the possessor of a splendid physique. Both he and his partner take turns at exhibiting their muscular development while basking in the spotlight. The feats upon the rings are fairly well executed and the finish of the turn brought forth only a perfunctory round of applause.

J. Mc.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

PARIS OPERA STRIKE ON  
WITH BIG THEATRE CLOSED

Efforts to Settle Dispute Amicably Fail and Trouble Gets Under Full Swing, with Unions of All Kinds Backing Action of Singers, Stage Hands and Musicians

PARIS, France, Oct. 16.—The long threatened strike of singers, stage hands, musicians and employees of the Paris Opera houses has at last become a reality.

The trouble all started some months ago over a resolution by the Society of French singers that the number of foreign artists engaged be limited to 20 per cent, which was refused by the managers. This led to the formation of a council that presented a series of demands upon the director of the Grand Opera and Opera Comique. M. Rouche, instead of arbitrating the affair, flatly refused to have anything to do with the council.

Many efforts to settle the differences between them failed and each failure served only to intensify the bitter feeling and to add to the rash, almost impossible demands, of the workers. Finally, however, the musicians, stage hands and employees unions, also found fault with the administration of affairs, and a general meeting of all opera employees was called, resulting in the formation of one big union and the promulgation of a charter of demands. These demands were presented to M. Rouche, who is virtually the leader of the managerial forces, and he

refused further to deal with the men in any way.

Things looked quiet until the night of October 13, on which Dind's "Legende de Saint Chrystophe" was to be performed, after several postponements due to labor trouble. At the time for the performance, all the singers, musicians, stage hands and employees of the Grand Opera walked out of the theatre, declaring a strike.

Public sympathy is divided, with just a shade in favor of the strikers. The public is very much dissatisfied with Rouche's administration of affairs, but is not ready to back any harsh measures taken by the strikers. Rouche is determined never to give in, and so is the union, so that a capitulation by either one, or the elimination of Rouche, is the only way in which the matter will be settled. Meanwhile, the artists are organizing their own operas and concerts, and are presenting them at the various labor halls throughout the city, without scenery and in borrowed costumes. The musicians are also giving concerts of their own, these being enthusiastically subscribed to by labor unions and the general public.

The strike will doubtless be a long one.

## ANOTHER DOUGHBOY PLAY OPENS

PARIS, Oct. 16.—French playwrights have found an inexhaustible store of humor in the American soldier, and their pictures of the typical doughboy in Paris, if not flattering, have been good natured at least.

The latest of the farces is presented at the Nouvel Ambigu Theatre and is entitled "Lair de Paris." It is by Maurice Hennequin and Henry de Gorsse.

The play illustrates the vicissitudes of an American officer, Capt. Ham Jackson, and his servant Jim, and the humor arises largely from their coarse manners, unfeeling optimism and ability to get themselves and their friends out of trouble by means of the Captain's ready check book.

It would be impossible to give an idea of the plot, which is extraordinarily involved, but it is the wildest sort of farce.

Gladys Smith, a young American actress with Conservatoire training, who plays the principal feminine part, alone portrays anything like the real American. But M. Hasti as the Captain and Saturnin Fabre as his orderly are amusing after the manner of the boulevards.

## APPROVE RELIGIOUS PLAY

LONDON, Oct. 17.—"Moses," a religious play by William Margrie, has been approved by the British Drama League. The league does not produce plays, but it helps and advises others how to do so. It is, therefore, necessary to find some public spirited society or person to produce "Moses."

## REINHARDT TO STAY

BERLIN, Oct. 16.—Max Reinhardt, the theatrical manager and actor, has decided not to leave Berlin. His friends and admirers had urged him not to "desert the city of his activities and triumphs." Some changes in the business management of the Reinhardt Theatres probably will be made.

## CLEMENCEAU REVISES FILM

PARIS, Oct. 18.—"Les Plus Forts," the novel of former Premier Georges Clemenceau, has just been presented here in scenario form. He is not the writer of the scenario as presented, but is said to be revising it and the revision will go out under his name.

## THROWING PENNIES STARTS FIGHT

LONDON, Oct. 18.—Charles Kasrac and Frank Cucksey, two actors, were recently arraigned in a local police court upon cross summons, each charging assault. The fight took place at the Croydon Empire several weeks ago.

According to Kasrac, someone threw pennies at him during his turn. Later, he says, he learned it was Cucksey who tossed the coppers, whereupon he waited for him outside the theatre and a fight resulted, in which the witness received a black eye.

Kasrac told the court that he was ready to forget the assault, but, in the interest of the profession "he wanted notice taken of the gross insult and dangerous action of throwing pennies on the stage."

## BLUMENTHAL BUYS THEATRE

BUDAPEST, Oct. 14.—Ben Blumenthal, an American theatrical man, has purchased the Gaiety Theatre here for \$130,000, it was announced to-day. The purchase price represents about 50,000,000 crowns at the present rate of exchange.

Mr. Blumenthal, in acquiring a theatre in Budapest, is acting for United Plays, Inc., a subsidiary of the Famous Players-Lasky Company. It is this organization which recently contracted with several hundred German and Austrian authors for the American rights to their plays.

## PEGGY HOPKINS DENIES DIVORCE

PARIS, France, Oct. 16.—Peggy Hopkins, the American actress who is at present stopping in Paris at the Hotel de Rhin, denied last week all rumors to the effect that she is to secure a divorce from Stanley Joyce, the Chicago millionaire. She stated that Mr. Joyce would arrive here next week.

## HAD \$55,000 PROFIT

LONDON, Oct. 17.—The Drury Lane Theatre Company shows a net profit of \$55,305 for the year ending June 30 last. The directors have recommended a ten per cent dividend.

## BROADHURST SEEKING THEATRE

LONDON, Oct. 17.—George Broadhurst, the American producer, is here looking for a theatre where he can stage "The Storm."

## SPANISH PLAY A GOOD COMEDY

LONDON, Eng., Oct. 16.—The production here at the Royalty Theatre of "The Romantic Young Lady," a translation from the Spanish of G. Martinez Sierra, by Helen and Harley Granville Barker, took place recently and met with great success.

The story is that of a romantic young lady who believes that she is being unjustly treated because she cannot do as her three brothers do. One day, while she is lying asleep in her home, a novelist, passing by her house on his way to a rendezvous with an equally famous dancer, has his hat blown off in a rainstorm which handily happens to be raging, and in going after it stumbles upon the sleeping girl.

They fall in love. He has been writing under a nom-de-plume and criticizes some of his own books which he finds on her table. She tells him how she would like to work for the famous novelist, and he gives her a letter of introduction to himself. She visits his studio and there finds out that the hero of her escapade and the famous novelist are one.

Of course there is a happy ending. The comedy is well written, and acted by the following cast: Dennis Eadie, Mary Rorke, Joyce Carey, Henry W. Furniss, Tarver Penna, Lionel Westlake, Barbar Gott, A. Scott Gatty, Violet Graham, Myra Kenham, Joynsen-Powell.

The play was produced by Frank Curzon and Dennis Eadie.

## MOSS BUILDING AGAIN

LIVERPOOL, Eng., Oct. 14.—The Liverpool Empire is being demolished by Moss Empires, which owns it and a new variety theatre is to be erected upon the site. Plans have already been sanctioned by the City Council, and, when completed, the theatre is to be the largest and best equipped variety house in the British Isles.

## THEATRES EXCHANGE SCENERY

LONDON, Eng., Oct. 15.—R. H. Gillespie, managing director of the Moss Empires, Ltd., has instituted a new scheme in theatre operation, namely, the interchange between theatres under his control of house sets and scenery, in order to provide acts with frequent changes, and the audience with new scenic designs every week.

## STARTS NEW LITTLE THEATRE

LONDON, Eng., Oct. 15.—Norman McDermott has launched a new little theatre movement, known as the Everyman Theatre. The new enterprise, which presents plays in a converted drill hall seating about 300 persons, has started upon its career with Jacinto Benavente's play, "The Bonds of Interest."

## OPENING DURING HOLIDAYS

LONDON, Oct. 17.—"Johnny Get Your Gun," the John Cort American farce which played at the Criterion in New York several seasons back, will be seen here during the holidays under the direction of Hubert Woodward and Margaret Scudmore.

## JANIS OPENS NEXT MONTH

LONDON, Oct. 17.—Elsie Janis begins her season here under her own management at the Queen's in November. Meanwhile, she is taking a motor trip on the continent.

## "GRUMPY" IN CANADA

LONDON, Oct. 17.—"Grumpy," which scored a success here last season, is on tour in Canada with an all English cast. It is playing over the Trans-Canada Theatre circuit.

## REYNOLDS AND DONEGAN SCORE

LONDON, Oct. 17.—Earl Reynolds and Nellie Donegan are making considerable of a hit here at the Coliseum with their roller skating novelty.

## SPANISH DRAMATISTS UNITE

MADRID, Oct. 15.—"The Society of Dramatic and Lyrical Writers" has been formed for the announced purpose of taking the first step "in the movement of young Spanish authors to break with conventional literature." Its members, who are numerous, have started a campaign for the institution of a Spanish national theatre and intend to publish a monthly review devoted to efforts to secure reduction of taxation on theatrical enterprises and the recognition of modern authors.

It is the intention also to demand the erection of a theatre where all plays passed by a joint committee of authors would have an opportunity of production. The society plans to unite with the Society of Argentinian Authors, and is taking steps to form a theatrical company for the purpose of giving plays in the provinces.

## AUTHOR SUES NEWSPAPER

VIGO, Spain, Oct. 16.—Literary circles throughout Spain are keenly interested in a controversy which came before a local court yesterday.

Alejandro Perez Lugin brought suit against Jose Signo, a newspaper writer, for asserting that Camilo Brazielo, a Galician writer, was author of "La Casa de la Troya," one of the most successful books published in Spain in recent years. Lugin claims authorship of the book, but Signo maintains his assertion. The suit will go before higher courts and Signo asserts he will bring proofs of his claims.

## ROBINS ENTERS ENGLISH CAST

LONDON, Eng., Oct. 15.—E. H. Robins, manager of the Royal Alexandria Theatre, Toronto, who arrived in town some three weeks ago, has announced his intention of playing in "Good Gracious Annabelle," an American play which has never been performed here, and in "The Lady of the Lamp," a musical play by Earl Carroll, now current in New York, should he arrange to have it produced here.

## U. S. TO SEE QUEEN'S FILM

LONDON, Oct. 17.—"The Lily of Life," remarkable play by Marie, Queen of Rumania, is to be seen in America as well as in London, according to plans announced by the versatile ruler. The play is to be staged to raise funds to aid blinded soldiers of her country.

The play is a fairy story, and requires elaborate scenic production.

## BENEVENTE COMING TO MEXICO

MADRID, Oct. 14.—Jacinto Benavente, Spain's leading dramatic author, is planning to go to Mexico in company with Esperanza Iris, the Mexican actress, upon her return to that country. He is writing a play for Senorita Iris, and later will go to Havana, where he will produce a repertoire at the Payret Theatre.

## AWAITING DEAN'S RETURN

LONDON, Oct. 15.—Basil Dean, prior to his sailing for America, made preparations for the production of "Hassan," a poetic drama in prose, written by the late James Elroy Flecker.

Frederick Delius is writing music for the production, which will be put into rehearsals as soon as Dean returns.

## PILGER TEAMS UP

PILGER, Oct. 15.—Harry Pilger, former dancing partner of the late Gaby Deslys, has teamed up with Mistinguette. The team will open in a few days at the Casino de Paris, where they will head the big show, "Paris, Qui Jazz."

## PLAYED PIANO 56 HOURS

LONDON, Oct. 16.—Charles F. Whatnam played the piano continuously for fifty-six hours and then became ill. He's going to try next time to play 100 hours and create a new world's record.



# BURLESQUE

## MOUNT MORRIS DROPPED \$40,000 SINCE JANUARY

### HELD UNDER 21 YEAR LEASE

The Mt. Morris Theatre, it was learned last week, cost its sponsors, the stockholders of the S. H. M. Amusement Corporation, upward of \$40,000 in losses since last January, when the house was added to the circuit of the American Burlesque Association.

The S. H. M. Amusement Corporation was organized by Sam Scribner, Rud Hynicka, Herbert Mack and I. H. Herk for the express purpose of taking over the Mt. Morris Theatre. The corporation was capitalized at \$100,000 and the stock was about equally divided among the organizers and officers.

Then a twenty-one year lease on the theatre was obtained from the Hibernian Association, which owns the property. At that time, the owner had to meet certain mortgage obligations, of which the burlesque people became aware, with the result that Joseph Edelstein, the Yiddish theatrical promoter, who held the house under a lease that could be abrogated by the owner on notice, was outbid and forced to relinquish the property to the burlesque corporation.

As a matter of fact, there was no actual bidding for the lease at the time. The burlesque corporation, knowing that the owner was finding it difficult to meet certain mortgage obligations on the property, made an offer for the lease. This offer, which was accepted, provided for an initial cash payment of \$65,000 to the owner, in addition to the rental, which will average \$28,000 a year during the twenty-one year term provided in the lease.

This advance payment enabled the theatre's owner to pay up on its mortgage indebtedness and have some money left over, besides. Another advantage accruing to the owner was that no part of the \$65,000 advance was to be applied on the rental until after the lease had run five years.

From the very beginning, burlesque did not pay at the theatre. There were weeks when the losses totaled more than \$1,500. The average weekly losses were less, however.

During the Summer, various people offered to take the house off the hands of the burlesque corporation. The latter was anxious to get rid of the lease, but this could not be done so easily because of the reported clause which provided that the owner's consent must be obtained before it could be assigned or transferred.

But when Charles Steiner and Harry Gotti, both of whom are interested in motion picture houses, offered to take over the lease, a way of legally turning it over to them was found. Instead of taking an assignment of the lease, the motion picture people were given the burlesque corporation. That is to say, the stock of the S. H. M. Amusement Corporation was turned over to Steiner and Gotti, who now control the theatre through ownership of the stock of the corporation which holds it under lease.

Under the terms of the sale of the stock, the arrangements of the sale being attended to by Leon Laski, attorney for the burlesque people, and Charles Weinblatt, who acted for Steiner and Gotti, the motion picture people paid \$62,000 in cash to the stockholders of the burlesque corporation.

Motion pictures will be shown at the Mt. Morris during the balance of this season. But beginning next season the theatre will house Yiddish dramatic and musical attractions.

### WALSH LEAVING KAHN'S

George Walsh will close at Kahn's Union Square next Saturday night. He is under contract with Joe Weber to produce burlesque stock at the Lyceum, Troy. He will also work in the shows, the first of which will open Election Week.

Ed Welsh will open shortly at the Square as straight man. He recently closed with the Pat White Show.

Others so far signed for the stock company are Harry Seyon, Norma Bell and Carrie Finnell.

### COLUMBIA DISPLAYING FRAMES

Two beautiful frames containing the principals of the "Jingle Jingle" Show, owned by I. H. Herk, were displayed in front of the Columbia Theatre last week. These frames are used ahead of the show and are as attractive as any seen with the two dollar shows. This is the first time there have been any frames in front of the Broadway house.

### HURTIG KEEPING AGENTS

Arrangements have been completed whereby Frank Freeman will remain with the "Girls from Happyland," doing the advance work. Chris Nauman will stay ahead of the "Girls of the U. S. A." and Bob McGuire with the Wroth Show. Joe Hurtig has decided that he needs agents for his shows, as he has put on some pretty big productions this season.

### ASA CUMMINGS RECOVERING

BINNELL, Fla., Oct. 16.—Asa Cummings, who has been resting on his farm here the past four weeks, is rapidly recovering from his recent breakdown and expects to return shortly to the management of "The Whirl of Mirth" Company, the show he was in charge of at the time he was taken ill.

### MARTHA PRYOR CLOSES

Martha Pryor closed with the "Powder Puff Revue" in Pittsburgh last week as per her agreement with Arthur Pearson and I. H. Herk. She will shortly appear in vaudeville in a single act. Emily Earl succeeded Miss Pryor in the show.

### BECOMES HOTEL CLERK

BALTIMORE, Md., Oct. 15.—Buck Sadeler, former manager of the Palace Theatre, this city, a Columbia Amusement Company house, is now at clerk at the Kernan Hotel here.

### BROADHURST LEAVES SHOW

PATERSON, N. J., Oct. 15.—George Broadhurst, one of the comedians of the "Golden Crooks," playing the Orpheum Theatre, this city, left the show here yesterday. He gave no reason for leaving, it is said.

### MARION TAKES "LIBERTY GIRLS"

CLEVELAND, O., Oct. 18.—It was learned here today that Dave Marion has taken over Drew and Campbell's "Liberty Girls." It is said that he will stage an entirely new show.

### MARY McPHERSON CLOSING

NEWARK, N. J., Oct. 16.—Mary McPherson, soubrette of the Pat White Show, has given in her notice to close in Trenton next week. Caroline Ross opens with the show in Philadelphia.

### JOINS LEGITIMATE SHOW

Arthur Conrad joined the cast of "Dearie" in Syracuse last week, playing a blackface part. Primrose Semon is in the same show.

## GUARANTEE AT HOWARD IS RAISED

### IS INCREASED TO \$2,200

Arrangements have been completed with Dr. Lothrop, owner of the Howard Theatre, Boston, that, commencing this week, all shows playing that house will receive a guarantee of \$2,200 on the week. This is an increase of \$200 over the guarantee that shows have been getting this season.

American Burlesque Wheel Shows have been playing the Howard since that circuit was organized. They received a guarantee at first of \$1,400 on the week, but have been increasing it steadily until it is now \$2,200.

Dr. Lathrop gives a big vaudeville bill in conjunction with the Burlesque show at each performance.

### GETS 33RD SENTENCE

Florence Burns, formerly a Spanish dancer in burlesque, was sentenced to five days in the Workhouse last Friday when arraigned before Magistrate Bernard J. Douras in the Yorkville Court charged with intoxication. According to the records, she has had thirty-two previous convictions.

### RE-JOIN "KEWPIE DOLLS"

Frank Penney and May Santley, who closed with the "Kewpie Dolls" several weeks ago, rejoined that show in Worcester this week. Penney takes Lew Lewis' place, who closes in Springfield. Miss Santley is the soubrette.

### JOE WILTON BECOMES ELK

Joseph M. Whelpton, known in burlesque as Joe Wilton, was initiated into the P. B. O. Elks number one last Sunday. He belongs to number two, Philadelphia. He is part owner and producer of the "Hurly Burly Show" on the American Circuit.

### SHEEHAN LEAVES MINSKY

Jack Sheehan closed at the National Winter Garden last Saturday night. He has been booked by Roehm and Richards for the Winter Garden Revue, Chicago, to open November 8.

### GEORGE GALLAGHER ILL

George W. Gallagher, general manager of the American Burlesque Circuit, was confined to his home last week with a bad cold. He was taken ill Tuesday.

### MABEL BEST CLOSSES

Mabel Best, prima donna of "The Golden Crooks", closed with that company last Friday in Paterson. Lulu Moore has taken her place.

### JACK FAY'S MOTHER DIES

The mother of Jack Fay, advance agent of the "Tittle Tattles" Company, died at her home in Syracuse last Tuesday, at the age of fifty-four.

### LEAVES MINSKY'S GARDEN

Mildred Howell closed at Minsky Brothers' National Winter Garden last Saturday night. She is going with a vaudeville act.

## "JINGLE JINGLE"

### I. H. HERK'S SHOW SECOND TO NONE

I. H. Herk's "Jingle Jingle" company, featuring Max Field, and at the Columbia this week is a complete success. It is a delight from every standpoint and stands second to no show so far seen at this house. It is full of individual hits, is rich in happy melodies, has a cast that acts and sings, costumes that are dazzling in design and coloring, is cleverly staged and has dancing numbers, electrical effects and scenery far above the average.

Two comedians, new to Broadway, are in this show and won favor from the start. There are many types of Hebrew comedians, some good, others just in the show. Max Fields, though, is one of the former and still that does not say it all. He is one of the best comedians in burlesque. He is a natural fun maker, with an individuality all his own, and was uproariously humorous all through the show Monday afternoon. His many styles of comedy hats and caps caught the audience, his actions are amusing and his style of wardrobe is neat. He made a fine impression.

Frank Anderson is working opposite Field in a Celtic role. He, too, dresses neat and away from the mistletoe of many other Irish comics. His dialect is good and he is very amusing in this character. He works well with Field also.

A capable performer is Harry O'Neal, one of the best straight men we have. He not alone has a great control of English language, but knows the art of "feeding" a comedian for the best results. He has wonderful stage presence and is a great help to the comedians in getting a scene over.

It surely was good to see the Morrissey Sisters working together again. Both are with this show in the prima donna roles and we have never seen them to better advantage. Stella charmed her audience Monday afternoon with her manner of rendering songs, her pleasing personality and stunning gowns. This young lady startled us last season with her wardrobe, this season she outshines anything she has shown before. Her wardrobe was praiseworthy and unusually attractive.

Dolly Morrissey, a very attractive brunette of distinguished type, was also a decided hit. We have never seen her stand out in any show as she does in this one. Pleasing to look at, she sings and dances with grace and skill and wears gowns that display a beautiful form. Her costumes are most elaborate, their equal seldom ever being seen. She reads lines well and works with an ease worthy of great success. The Morrissey Sisters are a credit to burlesque.

Exceedingly cute is Lorette Ahearn, who, in the soubrette role, was a jolly success. Miss Ahearn is a little girl full of "pep" who puts her numbers over exceptionally well, and easily captivated her audience. She dances, does splits and everything exceptionally well.

Fanny Albright, a pretty little dancing ingenue, registered a success with her work. She can put a number over and looks real sweet, as does the pretty wardrobe she possesses.

Morton Beck makes a neat looking juvenile and fits in well. He has a good singing voice and can dance. Fred Trust is doing a few bits and does them nicely.

Herk is carrying a fine looking lot of chorus girls, who are not afraid to sing and dance. There are twenty-four in all, of various types, blondes, red heads and brunettes, all shapely and good looking. And what costumes! No Broadway show is better costumed than "Jingle Jingle."

There are some bits in the show that are old, but no matter how far back they go it's the way they are done that counts. And we have never seen them sold so well as in this show as they have performers who can act and get them over right.

Beck and Trust, in a piano and singing specialty, were a decided hit. They offered four songs and put them over for fine results, getting the act over big.

Dolly Morrissey's specialty, in which she offered two numbers cleverly and finished with a dance, was heartily received. It went over so well that it must have made this young lady feel happy.

The "lemon" bit was offered in one as a specialty by Field, Anderson, O'Neal and Miss Ahearn, and it had the audience rocking in the seats.

Stella Morrissey, singing "Sleepy Moon," assisted by the company, was the song hit of the show. She sang with archness and grace. It was a great finale.

Fields and O'Neal cleaned up with their comedy talking act in one, down near the finish of the show.

The programme states that Dan Dody staged the numbers and he surely extended himself as he had some pretty picture numbers intermingled with fast ones. The music was by Jass Greer and the lyrics by Will Smith. Harry O'Neal staged the book.

"Jingle Jingle" is a great show and can compare with any of the best Broadway musical shows. It has everything to make it a success. Herk has put over a winner.

SID.

Burlesque News Continued on Pages 25 and 27





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#### PROTECT THE AUDIENCE

It should be more than apparent, it seems to us, that persons who go to a vaudeville theatre, or any theatre for that matter, and pay their money to see a show, do so with but one purpose in mind, that of being entertained. There is no reason, of which we can think, then why they should have thrust upon them or be forced to listen to a recital of personal grievances of the actors, their marital troubles, trips to Bellevue Hospital, nor the fact that some girl has decided to become their fourth or fifth legal partner for life.

At the Palace theatre last week, Willard Mack saw fit to address the audience after his act "Crooked Advice" and seized upon the occasion to refer to his former matrimonial ventures, at the same time hinting at his coming entrance into the state of wedlock with Barbara Castleton, the motion picture actress who is appearing with him in the sketch.

It all was very much out of place and in surprisingly poor taste, and seemed to us as if Mack had absorbed some "crooked advice." If he will take some "straight" advice, he will at once omit not only references to his former lapses but any details connected with personal and private matters and let his act and acting stand on its merits or demerits alone.

Richard Mansfield, no doubt one of the greatest actors America has produced, once said that the public paid to see a show and that, if he gave them a good show, it was none of their business whether he chose to wear a mustard plaster on his back.

Mack has seen fit to, figuratively, "wear a mustard plaster on his back" three times previously and now, in contemplation of the fourth, has unaccountably decided to acquaint a long suffering theatrical public with the fact through the medium of the stage, when the newspapers would be the proper place if it must need advertisement. Lately, we have heard not only Mack but others refer to their former fiascos, rap their partners, decry their ability to act and mention their dispositions as hard to get along with.

If vaudeville and the stage are to be elevated, if we wish to progress or if the stage means anything as a font of information or amusement, let us confine it to just that. Managers should see to it that such is the

case and that performers upon their stages confine their entire allotted time to a presentation of vaudeville and not weary a very kindly disposed public with a recital of extraneous matters in which they have no interest at the moment. In other words, the public should be given the vaudeville it pays for, but at all times protected from surprises of the Mack brand.

#### TWENTY-FIVE YEARS AGO

Christie MacDonald was with Francis Wilson's "The Chieftain Company" at Abbey's Theatre, New York.

Camille D'Arville appeared in "Madeleine; or The Magic Kiss."

John T. Fynes was manager of Keith's Opera House, Providence.

Jas. K. Hackett left the Augusten Daly Company.

The Old Theatre Comique, Kansas City, was burned.

"His Excellency" was presented at the Broadway, New York, with Julius Steger, Nancy McIntosh, Ellaline Terriss and Mabel Love in the cast.

New plays: "Government Acceptance"; "Nancy Lee"; "A Social Lion"; "A Happy Little Home"; "The Queen of Liars"; "The Bicycle Girl"; "A Gay Old Boy," with Joseph Hart; "Chat, An American Boy"; "The Irish Alderman," with John Kernell; "The Wizard of the Nile," with Frank Daniels; "Marmion"; "Girl Wanted"; "Town Topics"; "Nell Gwynn"; "An Ocean Pearl"; "The Night Clerk," with Peter F. Dailey; "Plays and Players."

#### Answers to Queries

M. T. R.—Eddie Foy was born in New York City.

C. T. A.—Valli Valli starred in "The Lady in Red."

R. V. A.—Maude Adams' real name is Maude Kiskadden.

C. R. A.—Margaret Mayo and Salisbury Field wrote "Twin Beds."

M. R. A.—Max Marcin is the author of "The House of Glass."

C. T. E.—Paul Althouse is a tenor singer now on concert tour.

H. Y. R.—Aurie Dagwell for years did the singing act called "The Girl of '61."

T. H. F.—Bessie Love is in pictures. She has starred in several of the Griffith pictures.

T. H. G.—Tom Lewis is now with the "Maid to Love" musical show playing the middle west.

T. H.—Peter Jackson, the negro fighter, died in Australia of consumption on July 23, 1901.

Al and Harry Jolson are brothers. Harry is now in vaudeville playing in the middle west.

T. V. R.—The Pan American Exposition was held in Buffalo during the summer and fall of 1901.

C. T. H.—Eddie Miller and Helene Vincent did a singing act in vaudeville a number of years ago.

T. G.—Lionel Atwill is an Englishman. He was born in London and is about thirty-five years of age.

F. E., Bronx.—Helen Andrews, with the "Blue Bird" Company last season, is now playing with "Victory Belles."

T. F. E.—Al G. Fields is an American. He was born in Virginia in 1850. His real name is Albert Griffith Hatfield.

T. V. R.—It is a matter of opinion as to who is the greatest tenor singer. Caruso is generally conceded to be.

M. T. A.—The last performance at Niblo's Garden was given on March 23, 1895. "My Aunt Bridget" was the attraction.

T. H. R.—Helene Mora was called a "female baritone." In reality, her voice was a low contralto. She was a very effective singer.

C. R. T.—Harry Tierney, composer of the "Irene" music, is the same Tierney who played in vaudeville a number of years ago.

S. P. W.—We do not know the whereabouts of Walter D. Green. Try a letter addressed in care of the CLIPPER and we will advertise it.

T. V. E.—Eden Musee was on West Twenty-third Street, New York, on the uptown side of the street between Fifth and Sixth Avenues.

T. M.—Elmer S. Dundy and F. W. Thompson built and managed the Hippodrome. Luna Park was also their creation. Both are dead.

M. T. E.—Bert Williams and the late George Walker were for years vaudeville partners. They were a big success in both this country and England.

T. V. D.—The Authors and Composers Publishing Company issued a few songs a number of years ago. Most of them are out of print at present.

T. E. V.—"Sumurun" was first produced in America at the Casino theatre. Gertrude Hoffman appeared in it when it was made into a vaudeville playlet.

T. U. K.—Marie Cahill made her first hit on Broadway singing Clifton Crawford's song "Nancy Brown." She afterwards starred in a play of that name.

M. T. T.—"The Blue Mouse," Clyde Fitch's play, was given its American premier at the Hyperion theatre, New Haven, Conn., on November 25, 1908.

R. A. V.—Any straight flush in poker constitutes what some people call a "royal" flush, the difference in value of the hands depending upon the cards composing them.

M. T. D.—Julian Eltinge made his first stage appearance as a member of the "First Corps of Cadets" of Boston in an amateur production called "Miladi and the Musketeer."

M. A. R.—Music publishers occasionally purchase a song outright but the usual procedure in publishing is to pay the writer a royalty on each copy sold. This varies from one to three cents per copy.

M. T. R.—The late Paul Dresser was a brother of Theodore Dreiser, the novelist. He wrote "On the Banks of the Wabash" and, in so far as his friends know, Dreiser had no part in the writing of the famous ballad.

M. T. H.—Cissy Loftus has retired. She was one of the greatest imitators ever seen on the stage. She possessed the gift of being able to imitate style, mannerisms and voice of almost any stage celebrity to a remarkable degree.

M. R. A.—The Society of Composers, Authors and Publishers is an organization which collects a performing rights fee for its members from hotels, restaurants, cabarets, motion picture theaters and other places of amusement where music is performed for a profit.

M. T. F.—In poker, if a player receives six cards and looks at his hand before announcing the fact, it is not a misdeal. He must retire from the game for that hand. If, however, he discovers and announces before raising the cards that he has received too many or too few, it is a misdeal and the dealer must deal again.

#### Rialto Rattles

##### BROOKS NO STOPPAGE

Actors may come and actors may go, but percentage goes on forever.

##### THE REASON

Alan Brooks has a show at the Punch and Judy Theatre, "Because of Helen."

##### IN THE VERNACULAR

"We asked him for two years and a half, but all he did was a Frank McNish."

They wanted us to open in full, but we pulled the hokum in one and knocked 'em off the seats."

##### IN THE NEAR FUTURE

Though Louis Mann may not know it, "The Unwritten Chapter" is yet to come.

##### HAWAII JAMES?

Someone had the nerve to ask the following: "If a Hawaiian made a present of a Ukelele, would Jimmy Plunkett?"

##### CAN'T ESCAPE FROM THAT

The only thing Houdini doesn't seem to have been able to get out of so far is the income tax.

##### JUST A SUGGESTION

Why doesn't Fox name one of his theatres "Little Red Riding Hood?" It would be a bear.

##### WELL INFORMED

One of the agents in the Putnam Building said he didn't read Shakespeare's plays "because they were so full of quotations."

##### PERSONALITY OR OTHERWISE

Let us hope that no one would accuse Edward Le Roy Rice's wife of saying that when she was married, someone threw rice at her.

##### RHYMES OF THE TIMES

"I'm selling tickets to all shows to-night." A ticket spec it was who spoke. "My charge is light, my profit slight." And all who don't buy are certainly broke.

##### SHE MAY BE DIETING

No one seems to have remembered that one about "did Romeo pay for everything Juliette." At least we have not heard it this season. Why? We've heard all the rest.

##### SUGGESTED STARS AND PLAYS

Senator Harding—Dr. Jekyll and Mr. Hyde.  
Governor Cox—Count of Monte Cristo.  
Senator Lodge—The Prisoner of Zenda.  
Herbert Hoover—Much Adoo about Nothing.

##### A PLAYFUL LINE-UP

"The Meanest Man in the World" came into "The Tavern" smoking a "Mecca." With him was "The Outrageous Mrs. Palmer," with whom he was celebrating "The First Year" of wedded bliss. Outside could be heard the "Pitter Patter" of the rain.

The tavern owner approached and said "Welcome Stranger," I see you are in "Tip Top" condition despite your trip on "The Night Boat." I will have my daughter "Irene" show you to "The Lady of the Lamp" who will conduct you to the guest chamber, where you will be "The Guest of Honor." Turning to the woman he said "Enter Madame." She did and, looking round, she said that this must be "Ladies Night," to which he replied you "Tickle Me," which request was not complied with. She liked his "Happy Go Lucky" manner, however, and, as she went up stairs said that this was their last "Opportunity" to make "Spanish Love," their last "Kissing Time," after a "Bat." She went upstairs then, put on her "Blue Bonnet," and, turning out the light, said farewell to "Little Old New York" and went "Way Down East" into the land of dreams.



# MELODY LANE

## BIG DEMAND FOR AMERICAN SONGS THROUGHOUT ENGLAND

**London Publishers Bidding for Rights to American Songs, Which Are Fast Pushing English Tunes to the Wall—English Writers Furnishing Few Hits**

An unprecedented demand for American popular songs and instrumental numbers has arisen in England and on the continent since the war and London publishers are straining every effort to secure the foreign rights to the American catalogues.

Whether the big invasion of American soldiers and the singing army caused the English taste to switch to the Yankee tunes or the fact that the war depleted the ranks of English writers is a mystery but the fact is apparent that while in the past England could be counted on to furnish at least one song hit a year, she has during the past few years contributed almost nothing in the way of international song hits. "Tipperary" and "Keep the Home Fires Burning" were the last, and both these were songs of the war.

Prior to that time English song hits which swept the United States were comparatively common. "Rings on My Fingers," "Kelly" and others sung in musical plays, as well as the songs introduced by the many English singing artists that invaded vaudeville were bright spots in the field of music. The Vesta Tilly songs and the hits first sung in this country by Vesta Victoria and other artists are still remembered. Tuneful in melody

and bright and clever as to lyric the English songs were gems. It is true that few single turns so common in the London halls are coming to America and agents who have visited the London halls say that among those popular in England few have song repertoires that would appeal on this side and among the few that are scoring hits the American song hit is frequently heard.

The money that English publishers are advancing to American publishers for their foreign rights are out of all proportion to the sums paid a few years ago. One London publisher in particular has paid a sum running well into five figures for the catalogues of the smaller concerns.

Of the better class of songs, that is the standard or high class numbers few seem to be welcomed by critics on the other side. The numerous concert singers who have during the past few months invaded England and in their repertoire have included songs by American composers, have been well panned by the daily newspaper critics, who say the American composition is not up to the mark. In the meantime the popular number sung by vaudeville and musical comedy artists is all the go.

### MORE REVENUE FOR PUBLISHERS

The Synchronizing Music Co., a recently formed corporation affiliated with the American Photo Player Co. is, through the Music Publishers' Protective Association, arranging a contract where it may use the publications of the various music houses in motion picture houses.

The America Photo Player Co., incorporated for \$2,000,000 with offices in San Francisco, Cal., is said to be the financial backer of the new concern.

The plan of the new company is to prepare and release to motion picture exhibitors in connection with the various pictures booked, a complete orchestral score compiled and arranged in conjunction with the picture in such a manner as to make the musical portion of the theater's entertainment fully as strong as the picture and at the same time supply a score that is fully appropriate to the various scenes.

The company hopes to arrange with the publishers a plan whereby by payment of a certain sum of money to the copyright owners, the picture houses will be able to play the music free of charge in so far as the fee to the Authors and Composers Society is concerned. The various scores are to be supplied to the picture houses for a specified rental sum and out of this money the releasing company is to pay the publishers.

The new company is going into the plan on a big scale and is preparing to engage the best available musicians to prepare the various scores in order that their service may be of exceptional value.

Carl Edouard, conductor of the Strand orchestra of New York, has been made a proposition to become the editor in chief of the company and other musicians of high standing are to be engaged for the work. The Photo Player Co. has for years manufactured and sold to motion picture houses a big musical instrument fitted to take the place of a twelve-piece orchestra. They have been very successful in this and their experience in the business has doubtless convinced them that the great strides made by music during the past few years has made the new plan a feasible one.

### GUMBEL ON LONG TRIP

On Monday Mose Gumbel leaves for a long tour of the country on which in addition to opening a number of new Remick branches he will visit all of the Remick professional offices between New York and San Francisco.

His first stop will be at Atlanta, from there he will go to New Orleans, then up through Texas to Los Angeles, from there to San Francisco, then to Seattle, and back east by way of Denver, making stops at all the principal towns on the way home.

He will open new Remick offices in Atlanta and Dallas and will also look over other towns with the idea of establishing other branches early next year.

He will be back in New York early in December.

### GUMBEL HAD THE TIP

Mose Gumbel passed out a tip on the Latonia races which were played by a dozen or more of his friends along Broadway on Saturday, the result of which was the accumulation of a good sized bank roll by the players. Mose received a wire from a trainer friend at the track advising him to play "Behave Yourself". Mose first placed a bet for himself and then passed the tip along. The horse won at the odds of six to five.

### NEW MOTHER SONG READY

"Her Mother Is A Better Pal Than Mary", a new fox trot song, is a recent release in the catalogue of the Bigger-Hand Music Co. H. K. Bauch wrote the lyrics of the song and L. L. Vosburgh, the music. The firm has also issued "I've Got the Overall Blues" by the same writers, and "That's Why I'm Pining for You", by Lou Hannah.

### CATHEDRAL CO. OPENS OFFICE

The Cathedral Music Co. has opened offices in the Exchange Building, at No. 145 West 45th street. Matty Friedburg is general manager. "Midnight Moon", a high class waltz song, is the first song release.

### REFEREE FILES REPORT

John L. Lyttle, receiver in the bankruptcy case of Gilbert & Friedland, Inc., has filed his report and a hearing to pass the account will be held at the office of Macgrane Cox, referee, at Room 1305 Woolworth Buildings on October 21 at 10.20 a. m., at which time the creditors may appear and examine the account.

Creditors are also to have an opportunity to prove claims, appoint a trustee, examine the bankrupt and transact such other business as may come before the meeting.

### SPLIT SOUTHERN TERRITORY

Dave Frank and Archie Lloyd, of the Leo Feist Inc. Music Co., are to split the southern territory covered by the professional department of the firm between them and will cover that part of the United States from Atlanta south and west to Memphis. Frank formerly was manager of the Atlanta office of the company and Lloyd was located in New Orleans.

### MUSIC MEN FOR HARDING

At a meeting of the Board of Governors of the Music Publishers' Protective Association held last week, it was decided that the organization take part in the big Business Men's Parade to be held in New York on October 28. The sum of \$1,000 was voted to defray the expenses of the affair.

### BEN BLACK WITH WATERSON

SAN FRANCISCO, Cal., Oct. 18.—Ben Black, of the Art. Hickman Orchestra and formerly manager of the Sherman, Clay & Co. professional department has been added to the staff of Waterson, Berlin & Snyder and will assume his new duties on his return to this city.

### MARSHALL SONGS IN ROCK SHOW

Henry Marshall has placed three new songs in the William Rock Revue, now playing the principal cities of the east. The show, entirely rewritten since its appearance on Broadway, will be seen at the Montauk, Brooklyn, the week of October 25.

### "FOLLIES" SONG RELEASED

Harry Von Tilzer has released to singers the Van and Schenck songs which this clever team introduced in the "Ziegfeld Follies." They are "All She Said Was Umh-Hum" and "I've Got the A. B. C. D. Blues."

### NEW SONGS SCORING HITS

Among the many new songs recently released by Leo Feist, Inc., "Feather Your Nest," "Honolulu Eyes," "Sweetheart Blues" and "I'm in Heaven When I'm in My Mother's Arms" are scoring hits with the leading singing acts.

### NEW BERLIN SONGS READY

Irving Berlin, Inc., has released two new songs which are fast being taken up by professional singers. They are "Rock-a-Bye Lullabye Mammy" and "The Broadway Blues."

### PHILLIPS BACK FROM COAST

William Phillips, western sales manager of the Irving Berlin, Inc., music house, is in New York after a three months' trip to the Coast.

### SONG GETS BIG PLAY

Jack Mills' song, "Cuban Moon", is on this month's release list of all the principal roll and record manufacturing companies.

### RYAN WITH HARRY VON TILZER

John Ryan, formerly with the A. J. Stasny Co., has joined the professional staff of Harry Von Tilzer.

### M. P. P. A. HANDLES COMPLAINT

The Music Publishers' Protective Association is handling a complaint made by one of its members against a Chicago publisher who is using in connection with the advertising of one of his recent publications the trade name of one of the well known editions.

Although on account of the Chicago publisher not being a member of the publishers' association the organization has no jurisdiction without invoking the aid of the courts, immediately upon receipt of the association letter that the complaint had been filed the Chicago publisher agreed to change his advertising matter.

### "THE LOVE NEST" HEARD

"The Love Nest," the song hit of the new George M. Cohan musical play, "Mary," has at last been heard on the stage in New York. Orchestras, phonographs and piano players have been playing it for months in homes and public places, but John McGowan's introduction of the song in the musical play at the Knickerbocker Theatre on Monday night is the first time the song was publicly sung in this city.

### DAVE SHERMAN STARTS

SAN FRANCISCO, Cal., Oct. 18.—Dave Sherman, who has been connected with a number of the Eastern music publishing houses in the capacity of manager of the Frisco office, has started in the publishing business for himself and has opened offices at 908 Market street.

### CHAS. N. DANIELS IN N. Y.

Chas. N. Daniels, of the San Francisco music publishing house of Daniels & Wilson, arrived in New York last week. Daniels, who, under the pen name of Neil Moret wrote "Hiawatha" and many other songs, has a number of new songs ready for release.

### GILBERT SONG FEATURED

"My Budding Rose," L. Wolfe Gilbert's new song, was featured last week at the Broadway Theatre. Gilbert sang it in his act and Marshall Montgomery, the ventriloquist, who followed him, whistled the air of the song for his entrance number.

### RUTH ROYE SCORES WITH "BIMBO"

Ruth Royce at the Riverside Theatre this week is scoring one of the big hits of her career singing the Irving Berlin novelty song, "Bimbo." Among the scores that are using this number Miss Royce's rendition is in a class all by itself.

### SPENCER IN VAUDEVILLE

Herbert Spencer, who for the past few months has been in charge of the New York office of the Van Alstyne & Curtis Company, is no longer with the firm and is preparing an act for vaudeville.

### PHIL. MOORE WITH ROSSITER

Phil. Moore, who has been connected with a number of the large music publishing houses, is now with Will Rossiter and is eastern sales manager for the Chicago house.

### MORTONS SING FEIST SONG

The Four Mortons, at the Alhambra Theatre this week are singing the new Feist song "Feather Your Nest." It is a big hit with the clever family.

### MILLS ON WESTERN TRIP

Jack Mills is on a two weeks' western trip on which he will combine professional and sales work. He is going as far west as Kansas City.

### HARRY TENNEY WITH BERLIN

Harry Tenney, formerly with Jos. W. Stern & Co., has joined the professional department of Irving Berlin, Inc.



Sherrie Mathews has been added to the cast of "Jim Jam Jema."

Billy Batchelor is playing in Lew Cantor's new act, "Let's Go."

Florence O'Denishawn has joined the cast of "Hitchy-Koo 1920".

Shannon and Troise have been engaged for Jean Bedini's new act.

Ethel Grayer recently married Edward Smalley, a non-professional.

Pauline Safon was married to C. Elliot Griffin last week in Milwaukee.

Jack Simons has joined William Morrissey's "Buzzin' Around" act.

Ruth Warren, of the Warren Sisters, is rehearsing with Franklin Ardell.

Martin Griffin has been placed with the Broadway Four, through George King.

Beryl McKenna has been engaged for an ingenue part by Louis Hallet.

Daniel Halifax and Billy Weston are rehearsing in a new act of S. Feldman's.

Miriam Folger will close at the Walton Roof, Philadelphia, this Saturday night.

Irving Tishman, a Chicago agent, visited New York last week in search of material.

Mary Nash and Jose Ruben will appear in "Man and Woman", now in rehearsal.

Sidney Toler, recently in "Poldelsin", is to be in "Debureau", the new Belasco play.

Mary Forrest has postponed her Grace Livingston Furniss play until after election.

G. O. Driscoll is manager of the Royal Theatre, a new Miles house in Akron, Ohio.

Al Shayne has signed with C. B. Cochran to appear in a London revue next Spring.

Kay Laurel has replaced Helen Barnes in the cast of "Ladies Night" at the Eltinge.

Edward Elsnor is directing rehearsals for "Carey's Quest," being produced by the Shuberts.

The White Sisters—Gladys, Ruth and Lilyan—have been added to the cast of "Tip-Top."

James Anderson and King is the new billing of the act formerly known as the Rose Revue.

"Any Home" is playing the Western Vaudeville Managers time through the middle west.

"Poodles" Hanneford, the Hippodrome equestrian clown, is the proud father of a baby daughter.

Elfie Fay, who was operated upon at the New York Hospital recently, was discharged last week.

Vincent Coleman has returned to New York from Chicago, where he was playing in "Self Defence".

Ralph Murphy has been engaged to play a role in Lee Kugel's production, "She Needs the Money."

Elsie McGill, ingenue prima donna, is rehearsing with Albert Bergh's act, "Fashion De Vogue."

Al Green, who formerly did a vaudeville act, is now associated with W. Rossiter, the music publisher.

Paul Humphrey, formerly with Bonita in vaudeville, is now the pianist in the Bessie Browning act.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Mr. and Mrs. Donald Brian and Porter Emmerson Browne sailed for Europe last week on the *Aquitania*.

"Rube" Ferns and Pauline Avis are with the "Some Baby" company, playing the middle western States.

Elsie Mackaye will be seen at the Belasco at Christmas time in the Guitry-Barker play "Debureau".

Wilkins and Wilkins have been booked for forty weeks on the Pan time, opening in Cleveland December 5.

Vincent Lopez and his band have signed to appear with Pat Rooney in the Wilner Romberg show, "Oh Pat".

Warren Munsell, manager of the Alhambra, has been transferred to the same position, at the Coliseum.

Avery Hopwood has arranged with Richard Ordynsky for the production of "Fair and Warmer" in Poland.

Al White will soon start rehearsing a new act by Milton H. Gropper under the direction of Hugh Herbert.

Lola Chalfonte, who was called to Philadelphia through the illness of her brother, has returned to New York.

Ed Renton, of the Keith office, has left town for a trip through New York state and will be gone two weeks.

Billy Collins has retired from the cast of "The Royal Vagabond" to rehearse with a new Broadway musical show.

Edna Goodrich, now appearing on tour in "Sleeping Partners", will be seen in a new play on Broadway next season.

Martha Lorber, premier dancer in "Mecca", has been signed under a three-year contract by Comstock and Gest.

Langdon McCormick will sail for London this week to supervise the production of "The Storm," of which he is author.

Rachel Barton Butler will sail for London shortly to select a group of holiday pantomimes for her Children's Theatre.

Briggs French is back in New York following the close of "The Cave Girl," of which he was stage manager, in Boston.

William Applegate, formerly assistant manager at Moss' Jefferson Theatre, is now assistant manager of the Flatbush.

Joe Ward, Dan Dody and Chris Pender are presenting a new revue at the Orange Grove, the Bronx, entitled "Bits of 1920."

Sidney Weissman, a son-in-law of Adolph Linick, has become a booker in the Jones, Linick and Schaefer offices in Chicago.

Bessie Bacon, daughter of Frank Bacon, was last week married to Mathew Allen, manager of the "Lightnin'" road company.

Sylvia Elias, a soprano, has been added to the Strand Theatre solo artists, making her first appearance in a prologue this week.

Billy Lloyd has teamed with George Gash in a comedy act through an arrangement made by Harry Bestry and George M. King.

Effie Lawrence and Company in a new act called "My Valentine", by Emmette DeVoy, opens at the 125th Street Theatre this week.

Mark Freeman, a member of the cast of "Jack o' Lantern", was married last week to Leah Wineberg, a non-professional, of Baltimore.

Major A. E. W. Mason, English playwright, arrived in New York last week to begin rehearsals on his new play, "At the Villa Rose."

Stuart Sisters, late of "The Little Whopper" and of the Hotel Shelbourne, are rehearsing with Leon Errol's new vaudeville act.

The Four Harmonious Jacks left New York for Chicago last week and opened with "Maids of America" last Monday in the windy city.

Louis B. O'Shaughnessy has severed his connection with the theatrical department of the World and will shortly go back to advance work.

Nan Halperin, Al Shayne, Harry Hines, Jack Strouse and the Watson Sisters appeared at the Sunday night concert at the Casino Theatre.

Walter C. Percival is suing Valeska Surratt for \$6,000, charging he was unjustly dismissed from the cast of her sketch, "Scarlet".

Bobby Bernard and Walter Murphy will soon be seen in a new act by Hugh Herbert, entitled "A Regular Guy," staged by Herman Strauss.

Tom Brown has opened an office in 220 West Forty-sixth street, from which he will produce novelty acts for vaudeville and musical shows.

Jack Hutchinson, assistant manager of Proctor's 125th Street Theatre, returned last week after a four weeks' trip through Kentucky and Indiana.

Will Oakland, George J. Green and Murray Howard, formerly of Howard and Bernard, were initiated by the Brooklyn Lodge of Elks, Oct. 15.

Burns and Foran have gone to Philadelphia to join the cast of "Lulu," the new musical play which the Shuberts will present here next week.

Overholt and Young cancelled all their Loew time, due to a difference in salary, and will open on the Wilmer and Vincent time next week for Keith.

Mlle. Therese Quadri, a French opera singer, will make her first appearance on the dramatic stage in America in Madge Kennedy's play "Cornered."

Eva Levine, who for some years has been selling tickets at the various Loew theatres, is now ticket seller at the Atlas Moving Picture Theatre, Harlem.

Milton Wallace, Edna Holmes and Max Hertig, in an act called "Voice and Money" open a tour of the Loew time at Knoxville, Tennessee, November 8.

A. Robins was out of the bill at Moss' Broadway theatre, Thursday of last week, due to the sudden illness of his wife. Green and La Fell deputized.

Emma Haig is to become the bride of Richard Johnson, a wealthy ranch owner near Fresno, when she completes her Orpheum Circuit contract next Spring.

Jack Fauer will shortly present two new acts, "Song Revue of Yesteryears", and "Cubanola", a five-girl musical turn, both of which are now being whipped into shape.

Graham Lucas, the six year old child playing with William Hodge in "The Guest of Honor," was replaced for one performance last week by Jack Cavanaugh, his new understudy.

Belleclair Brothers have been signed by Flo Ziegfeld to appear in the "Midnight Frolic" when they return from Cuba, where they have been engaged for the Pubillone Circus.

Norman Hackett, Lewis Albion, Edwin Barry and Florence Raymond have been engaged for Eugene Walter's "The Toy Girl", in which Willette Kershaw will play the feminine lead.

Max Burkhardt, who, a short time ago, did a double in vaudeville, is now breaking in a new single with special material and published numbers under the direction of Rose and Curtis.

Jack La Follette, late of the team of Follette and Leonard, will be seen shortly with Alice Bertram in a new novelty singing act by Paul Gerard Smith, entitled "Stick 'Em Up."

Emily Earl, who recently arrived here after playing in "The Ambassador," in London, for fourteen months, is to replace Martha Pryor in Arthur Pearson's "Powder Puff Revue."

Taylor Holmes has accepted a romantic opera by Vincent Lawrence called "The Ghost Between." Hugo Reisenfeld collaborated on the work, which is to be put into immediate production.

Alfred Henrich, teacher of classical dancing, who was recently charged with impairing the morals of his pupils, has been sentenced to the penitentiary for from six months to three years.

Frederick J. Nice last week was instructed by the Supreme Court to pay his wife, Ethel, \$35 a week alimony and \$250 counsel fees pending the outcome of a separation action she has begun against him.

Sam Milton replaced Arthur and Mortor Havel at the Twenty-third St. Theatre last Thursday night when that team was unable to appear for the evening performance owing to illness of one of the brothers.

Julia Geraty, Girlie Janice, formerly of Bankoff and "Girlie," Duke Miller and Gladys Smith, are the principals in the new revue "Whispers," which opened at the Marlborough last week under the direction of Mann and Windsor.

Lester Sweyd, who has appeared in several of Comstock and Gest's productions, had his nose broken in an automobile accident at Berkshire Manor recently. His mother and sisters, who were also in the car, suffered wounds and contusions.

Lohse and Sterling, Mabel Sherman, Le Maire and Hayes, Davis and Darnell, Mar-mein Sisters and Schooler, Lynn and Howland, Anderson and Yvel, Yip Yip Yaphankers and Patricola and Mason played the Manhattan Opera House last Sunday night.

Donovan and Lee, the Jack Hughes Duo, Leon Errol and Company, Lane and Moran, Whiting and Burt, Arthur and Morton Havel, Florence Walton, Tighe and Leedom and Athos and Reed appeared at the Sunday night concert at the New Amsterdam theatre.

Laurel Lee, "The Chummy Chatterer," now playing the Orpheum and Keith tours, has had published a little illustrated pamphlet entitled "Gentle Ravings from the Press," containing reprints of many of the good things theatrical critics have said of her work.

Alan Brook's motion for an injunction to restrain the Goldwyn Producing Company from releasing a film entitled "Dollars and Sense", on the ground that it infringes on his vaudeville sketch of the same name, has been denied in the New York Supreme Court.

Ed. Williams, N. Brice, J. Lowry, J. Collins, Jos. Stanhope, Ed. McMillen, J. Hager, Dick Dickenson, H. Russell, Bobbie Robbins, Lorena Tolson, Elsie Harr, May Kirby, Florence Lealie, Diana DeShea, Frieda Trum and Winifred Wyle comprise the Ed. Williams Stock Company, which is playing its second season in Racine, Wis., at the National Theatre.

(Continued on page 31)



*FEIST HITS* have feathered your nest in the past. Here's the biggest one we've ever handed you. **IT'S A POSITIVE LANDSLIDE.**

# FEATHER YOUR NEST

by Kendis & Brockman  
and Howard Johnson

Feather  
your nest  
by singing  
"FEATHER  
YOUR  
NEST"

You can't  
go wrong  
with any  
Feist  
Song



CHORUS

The birds are hum - ming, — "go feath - er your nest" — To - mor - row's com - ing, —

— so feath - er your nest — It's time for ma - ting, — no us - hes - i - tat - ing, —

— The par - son is wait - ing, he knows just whether it's best, in a home for two, love, —

— to - geth - er we'll rest — Where on - ly true love — can weather the test, —

Don't be de - lay - ing, — the or - gan is play - ing, — The whole world is

say - ing, — "Go feath - er your nest!" — The birds are nest!" —

Feather Your Nest

IT'S A FEIST HIT — *You can't go wrong!*

SINGER  
D  
ORCH  
A  
LEADER  
SE  
HITS AR  
DY  
FOR YOU  
ET  
THEM Q

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NEW YORK  
711 Seventh Avenue  
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Alhambra Building

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181 Tremont Street  
NEW ORLEANS  
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You can't go  
wrong with  
any 'Feist'  
Song

THE Walts Hit!  
A Tantalizing Tune  
set to  
Tantalizing Words

# HONOLULU EYES

Words by  
HOWARD JOHNSON

Music by  
VIOLINSKY

A DOUBLE QUICK HIT  
WITH SINGLE AND DOUBLE VERSIONS

# SWEETHEART BLUES

Words by  
AL WILSON

Music by  
IRVING BIBO

Another—  
"GEE, I WISH I HAD A GIRL"  
PLENTY OF SPECIAL MATERIAL

THE BALLAD HIT  
of Unusual Heart Interest

STILL THE  
POPULAR  
FAVORITE

of  
Singer and  
Audience

# I'm In Heaven When I'm In My Mother's Arms

Words by CLIFF HESS and HOWARD JOHNSON  
Music by MILTON AGER

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Savoy Theatre Building



# DRAMATIC and MUSICAL

## "UNWRITTEN CHAPTER," SPLENDIDLY PRODUCED, WHOLLY IMPOSSIBLE

"THE UNWRITTEN CHAPTER," An historical drama in a prologue, three acts and an epilogue, by Samuel Shipman and Victor Victor. Produced by A. H. Woods and presented at the Astor Theatre, Monday evening, October 12, 1920.

**CAST**  
Prologue—1920  
Robert M. Harrington, Sr.  
Frank Kingdon  
Bob Harrington.....Ryder Keane  
Frank Salomon.....Robert Barrat  
Manson.....Gerald Rogers  
The Play—1776  
Haym Salomon.....Louis Mann  
Rachael Salomon.....Alma Hackett  
Judith Carroll.....Alma Belwin  
David Franks.....Howard Lang  
Katie.....Mattie Ferguson  
Mrs. Robert Murray.....Lucille Watson  
Schlemiel.....Alex Tenenholtz  
Capt. Jack Madison.....Harry C. Power  
Rabbi Gershon Mendez Seixes  
Hermann Gerold  
Gomez.....Mortimer Martini  
Samuel Judah.....Leo Frankel  
Samuel Lyons.....Al Sincoff  
Benjamin Jacobs.....Clarence Derwent  
Isaac Moses.....Paul Irving  
General Howe.....Hubert Druce  
Capt. Geoffrey Warren.....Louis Hector  
Major Darrington.....Gerald Rogers  
General T's Heister.....Bernard Reinold  
General.....Carl L. Dietz  
Epilogue—1920  
Robert M. Harrington, Sr.  
Frank Kingdon  
Frank Salomon.....Robert Barrat

Haym Salomon may have been the great Jew that "The Unwritten Chapter" would have us believe he was; he may have given his all to finance America's war for independence; he may have risked his life several times for the colony that sought and succeeded in divorcing herself from England. Yes, he may have done all these things. But, just the same, we refuse to believe that he won the Revolutionary War.

That's what Sam Shipman and Victor Victor would have us believe in the mushy and altogether trivial play they have written to prove that "The Jew isn't such a bad fellow after all."

To begin with, we fail to see the necessity of a play of this kind. It teaches nothing, notwithstanding the fact that comparatively few persons in this country know that a Hebrew banker by the name of Haym Salomon lived here during the Revolutionary War, helped to finance it, and that his heirs have never been paid back the money he laid out for the government. As a matter of fact, very few persons seem to be aware of the historical fact that a number of persons who loaned the government money at that time never got their money back.

But that's beside the point, which is, why write apologetic plays about a race that needs no apologists? Just because somebody thinks that the Jew is a money grabber and essentially avaricious, doesn't mean that he is so any more than a blond Eskimo means that the race of Eskimos is blond.

However, Louis Mann had to have a play, so he accepted this piece of clap trap by Shipman and Victor, the former of whom at any rate should have known better and, we will add, should not be proud of turning out such a piece of work. A few more such and people may commence to give due credit to Eugene Walters, George Broadhurst and others for being the master playwrights that they are.

Whether or not the authors were sincere makes no difference. We personally doubt their sincerity. It seems to us that the Jew, as an historical figure, presented itself to them as a good idea for a successful play and they went to it, caring nothing about historical accuracy, as they admit themselves in an *apologia* printed in the program.

But, instead of merely swerving from the facts occasionally, as Louis N. Parker

did in his exceedingly well written "Disraeli," Shipman and Victor just went ahead and distorted them. The result is nothing.

Louis Mann likes the role assigned to him. That much was evident by the way he went at it. He revelled in it, for it gives him a chance to do a great deal of talking.

Alma Belwin, as the financier's private secretary, gave an excellent performance. Lucille Watson, as Salomon's neighbor, played the role of a sophisticated woman with distinction.

Robert Milton staged the play very well. In fact, everything that producing can do, has been done. But this is not going to help it any. For it seems to us that this play about a Jew that was good to this country, is hardly going to bring home the bacon for A. H. Woods, its producer. In his day Al has produced some pretty poor plays for which, looking at it from a showman standpoint, there has often been the excuse—ever a reasonable one—that they would get the money. As an instance we may mention "The Blue Flame," with Theda Bara. This one, however, has not that saving grace and will be another flop for which "Ladies Night" will have to make good in squaring up the Woods production account up to this point in the present season.

## MARY YOUNG RETURNS TO B'D'W'Y IN NEW COMEDY

"THE OUTRAGEOUS MRS. PALMER." A comedy in four acts by Harry Wagstaff Gribble. Presented at the Thirty-ninth Street Theatre, Tuesday evening, October 12, 1920.

**CAST**  
Rowena Herrick.....Miriam Elliott  
Carton.....Eugenie Blair  
Hon. Charles Cardigan North  
Herbert Standing  
Maid.....Louise De Voe  
Brandon Sullivan.....Henry E. Dixey  
Leble.....Luis Alberni  
Marcelle.....Edith Rose Scott  
Miss Trip.....Jane Eavans  
Mrs. Charles Cardigan North  
Mary Young  
James Holden.....Franklin George  
Oosy Woosy.....Bol Loo-Yang  
Phillip Michael Palmer  
Raymond Hackett  
Mrs. Herbert Rollins  
Minna Gale Haynes  
Miss Clara Beebe.....Florence Edney  
Guy Dunn.....Frank Dekum  
Natalie Thompson.....May Collins

Mary Young has again invaded Broadway and with her has brought a play which last season she tried out with her own company in the Castle Square Theatre, Boston. The play, "The Outrageous Mrs. Palmer," a comedy in four acts, is some respects reminiscent of "Enter Madame," which made its bow earlier in the season at the Garrick. It is an entertaining and distinctive comedy, well written, but rather crudely produced and staged.

The story is that of a temperamental actress whose every whim is catered to. She is the spoiled darling of her own little world. Like the rampaging Lisa in "Enter Madame," she is also a middle-aged woman who holds grimly to her youthful beauty. Then, too, she has a son, a fine manly young chap, who takes himself off to the war. Finally, there comes a day when the famous actress learns that her son is dying of wounds. It is then that she becomes another woman, rushes to his bedside and heroically gives her own life blood that he may live.

There is an all-round good cast in the piece. Miss Young, in the role of Mrs. Palmer, gave a competent and highly engaging performance.

## "KISSING TIME" HAS A BOOK THAT WILL MAKE SUCCESS HARD

"KISSING TIME." A musical comedy in three acts, adapted by Adolf Philipp and Edward Paulton from a French comedy; rewritten by George V. Hobart, lyrics by Philander Johnson, Clifford Grey and Irving Caesar, music by Ivan Caryll. Produced by Empire Producing Corporation and presented at the Lyric Theatre, Monday evening, Oct. 11, 1920.

**CAST**  
Tashi.....Primrose Caryll  
Emile Grossard.....Harry Coleman  
Mimi.....Dorothy Maynard  
Clarice.....Edith Taliaferro  
Polydore Cluquot.....William Norris  
Robert Perronet.....Paul Frawley  
Armand Moulanger.....Frank Doane  
Paul Pommeroy.....Carl Hyson  
Anatole Absinthe.....Charles Edwards  
Rose-Marie.....Georgia Lynne  
Virginia.....Eleanor Ladd  
Jeannette.....Cora D'Orsay  
Babette.....Jessie Yynne  
Suzanne.....Frances Chase  
Diane.....May Whitney  
Helene.....Margaret Green  
Vivienne.....Norma Warrington  
Loie.....Shirley Latham  
Georgette.....Ellen Best  
Maxine.....Ruby Vernon  
Pierre Martini.....De Forrest Woolley  
George Bacardi.....Thomas Maynard  
Raphael Sauterne.....Fred Packard  
Francis Chandon.....Frank Bryant  
Henry Martel.....William McGurn  
Gaston Burgundy.....John Daly

"Kissing Time" lacks the sort of spontaneous mirthfulness exuded by such musical comedies as "Oh, Boy," "Irene" and "Pitter Patter." To be sure, there are a few humorous situations in the show, but their usefulness to the whole is marred by the sluggish yarn on which the show is based.

As between the most humorous fable from the "Decameron" and the story of Pollyanna, we, for one, would much rather have the latter musicalized. For it seems to us that the place for a story that deals with a French bank president who covets the wives of his employees, making it a condition precedent to promotion that the respective wives must at least pass in review before his covetous eyes, is between the covers of a book and not between songs and dances of a musical production.

"Kissing Time," is a dull adaptation of what may or may not have been a witty French comedy and will linger in this sector just long enough to prove our contention, to wit, that a musical play with a clean yarn spun through it, has a better chance of scoring than the most beguilingly tuned musical production of the spicy sort.

William Norris and Edith Taliaferro are the featured players in the cast of "Kissing Time," formerly titled "Mimi," but now toned down, as its producer would have us believe, to the sweet suggestion of its present title. But the one who runs away with the stellar honors is none other than Dorothy Maynard. Hers is an ebullient personality that is greatly enhanced by her natural musical comedy talents. She can sing, dance and act, has a high sense of comedy values, is pretty to look at and, in the main, is the sort of comedienne who will probably soar to greater heights in musical comedy.

Edith Taliaferro sang prettily and looked her most winsome self in the more or less thankless role assigned to her. And, as for William Norris, he strove valiantly, with affectations and droll mannerisms, to overcome the trite lines and gags that were his to utter. Paul Frawley, on the other hand, created a very favorable impression as the young bank employee who falls in love with Mimi, the maiden from Dijon, who really has been chosen for his bride

by his parents, except that when he first meets her and falls in love with her, he does not know that she is the girl who has been chosen for him. Frawley is one of those rare juveniles now functioning in musical comedy who, besides being a capable actor, has an excellent voice and knows how to render a song. Harry Coleman, as the real Mimi's secretary, was very amusing in the scene where he burlesques a profiteering landlord. He has a very incisive sense of comedy values and puts over his humorous punches with the sureness and precision of Jack Dempsey landing a right to the jaw.

Frank Doane, as a bald-headed Frenchman who is strong for the ladies, especially Mimi, the modiste, was amusing at times. He was especially so as one of the quartette that rendered "Kikerikee," one of the two funniest songs in the show. The other funny song was called "So Long as the World Goes Round" and its extra verses were especially amusing.

Carl Hyson, without the able assistance of his erstwhile dancing partner, Dorothy Dickson, cavorted through the show with Evelyn Cavanaugh. Perhaps their efforts would have made a better impression if Miss Cavanaugh hadn't appeared so nervous and, as a result, tripped so often.

Ivan Caryll's score is not burdened with catchy refrains. There is one song, however, which seems to have popular possibilities. It is called "Bill and Co" and is sung several times during the three acts.

Edward Royce was called in at the last minute to re-stage what had already been staged and his capable functioning appeared to be most evident in the second act, where his ensemble arrangements of the dances stamped him as the excellent producer that he is.

The settings of the piece were appropriate, with a leaning for flamboyant effects. As for the costumes, they were colorful but not essentially artistic or original in design. Still, those worn by both Miss Maynard and Miss Taliaferro were delightfully chic and tasteful. A costume of crimson hue which a decided brunette of the ensemble wore, seemed to strike a particularly harsh note by reason of its lividness. The girls of the ensemble were, for the most part, pretty. And so were the boys.

Maybe Adolph Philipp and Edward Paulton, responsible for the original adaptation, managed to inject more humor into the book than George V. Hobart, who was called in to revise the text after the show had been running for some time under the title "Mimi." This much, however, is certain; the joint lyrical efforts of Philander Johnson, Clifford Grey and Irving Caesar helped to make some of the lyrics stand out much more than the trite gags with which the show abounds.

## CLARA ELLIOT INJURED

RACINE, Wis., Oct. 16.—Clara Elliott, playing here last week at the Rialto Theatre, was injured in an automobile accident while driving with a friend. The driver lost control of the machine, which swerved into a drug store and overturned. Miss Elliott is in the City Hospital with an injured spine, several bruises and a few teeth missing as a result.

## HAVE THREE PLAYS PLANNED

The Lennox Hill Players will open their season on December 4 with Shakespeare's "Twelfth Night." It has just gone into rehearsal. The second play to be presented is Von Hoffmanstal's "The Fool and Death," while the third will be a realist play which, at present, is under consideration by both players and Burton W. James, director.

## "AFGAR" OPENING SET

"Afgar," with Alice Delysia in the stellar role, will be given its out of town premiere at Parson's Theatre, Hartford, November 1. It will open on Broadway on November 8, at a house yet to be selected.

Reviews Continued on Page 34



## B. F. KEITH VAUDE. EXCHANGE

## NEW YORK CITY.

Palace—Dugan & Raymond—Schichtels Mann—Brown & Western—Lafayette Children—Brown & O'Donnell—Adelaide & Hughes.  
 Riverside—Nolan & Nolan—Tony—O'Donnell & Blair—Fay—Marbe—Basil Lynn & Co.—Dennis Slators—Long Tack Sam.  
 Colonial—O'Rourke & Adelph—Lane & Moran—Nonette—Sam Hearn—Frank Wilson—Thos. E. Shea & Co.—Rooney & Bent Rev.  
 Alhambra—B. & F. Mayo—Kranz & LaSalle—Beth Berri—Clark & Bergman—Fallon & Shirley—Roy Hurrab—Not Yet Marie—El Cota.  
 Royal—Roland Travers & Co.—Mary Marble & Co.—Lydia Barry—Ford Sis. & Co.—Nat Nazarro & Co.—Toney & Norman.  
 Jefferson—Henry Santry & Bro.—Johnson Baker & Johnson—Winstons Water Lions—Felix & Fisher—Miller & Mack—Rolls & Royce—A. & M. Havel.

## HAMILTON, N. Y.

Bert Errol—Little Cottage—The Randalls—Follis Girls.

## BROOKLYN, N. Y.

Orpheum—Santley & Norton—Lexey & O'Connor—June Salmo—V. Suratt & Co.—The Leightons—Ruth Royce.  
 Bushwick—McClellan & Carson—J. Hughes Duo—Ed. Morton—H. & A. Seymour—Sybil Vane—Eddie Leonard—4 Ortons.

## ALBANY.

Keith's—Weeks & Baron—Raymond Wilbert—Emmet DeVoy & Co.—Chadwick Duo.

## BALTIMORE.

Maryland—Bernivicia Bros.—Briscos & Raub—Hays & McIntyre—Robt. E. Keane—Lambert & Ball.

## BUFFALO.

Shea's—Hazel Moran—Billy Glason—Harry Carroll Rev.—Patricia—Nash & O'Donnell—Lohse & Sterling.

## BOSTON.

Keith's—Margaret Stewart—Dave Roth—Flo Lewis—Muldoo Franklin—Mr. & Mrs. J. Barry—Corinne Tilton Rev.—Bob Hall.

## COLUMBUS.

Keith's—LaTos Models—Ed. E. Fors—Bartram & Saxton—Jaffa—Geo. Kelly & Co.—Juliet—4 Readings.

## CLEVELAND.

Hippodrome—The Vivians—T. & K. O'Meara—Polly & O'Connell Sisters—Geo. Jessels Rev.—Kirby Quinn & Anger—Geo. M. Roesser.

## CINCINNATI.

Keith's—B. & B. Wheeler—Arnold & Lambert—Frank Hurst—Zomah—Wilbur Mack & Co.—Frankie Wilson—Lorimer Hudson Co.

## DAYTON.

Keith's—Alex. Bros. & Eve—Ford & Sheehan—Josie Heather & Co.—Winter Garden Girls—Matthews & Ayers—Joe Cook—Sylvia Loyal.

## DETROIT.

Temple—Young & April—Claudius & Scarle—Kinney & Corrine—Bert Fitzgibbon—Fall of Eve—Koban Japs.

## ERIE.

Colonial—3 Noesses—Any Home.  
 Empress—Worden Bros.—Howards Ponies—Burke & Durkin—Bothwell Brown & Co.

## HAMILTON, CAN.

Lyrie—Van & C. Avery—Betty Dunn & Co.—Dippy Diers & Co.—McCormack & Regay—Ethel Clifton & Co.—Van Cleve & Pete.

## INDIANAPOLIS.

Keith's—ReKoma—Ryan & Ryan—Wm. Ebbs & Co.—C. & F. Usher—Karl Karey—Howard & Clark—Gordon & Ford—Nights.

## LOWELL.

Keith's—Anderson & Yvel—Clara Howard—Farrell & Taylor—Young & Wheeler—Bowers Walters & Co.—F. & M. Waddell—Hollday & Willette.

## LOUISVILLE.

Mary Anderson—Margot & Francois—Marie Nordstrom—L. & P. Murdock—Paul Decker & Co.—McGrath & Deeds—Ernest Evans & Co.—LaFrance & Kennedy.

## MONTREAL.

Princess—Vittorio & Georget—Luch Bruch—The Caninos—Bert Kenny—Delmar & Kolbe—Ye Song Shoppe—Chic Sale.

## OTTAWA.

Dominion—H. J. Conley & Co.—Saronoff & Sons—McDevitt Kelly & Co.—Movie Stars.

## PORTLAND.

Keith's—Ward & Rice—Tommy Gordon—Ralph Shalley—The Pickfords—Norton & Nicholson—Donovan & Lee.

## PROVIDENCE.

Keith's—Vernon Stiles—Mason & Cole—Wanser & Palmer—L. Pierpont & Co.—Guinan & Marguerite—Redford & Winchester—2 Hostess—4 Lamey Bros.

## PHILADELPHIA.

Keith's—Bobby Condole—L. & J. Kaufman—Bessie Rempie—A. C. Astor—Senator Murphy—Green & Myra—Ellmore & Williams—Amata—Whiting & Burt Rev.

## PITTSBURGH.

Davis—J. Middleton—Sydney Grant—Conlin & Glass—Rome & Galt—Vera Sabini & Co.—Carrie J. Bond—Patricia & Mason—Chas. McGood & Co.

## ROCHESTER.

Temple—Flying Weavers—Mullen & Correll—Billy McDermott—Harschel Henlere—Texas & Walker—Margaret Young—Sherwin Kelly.

## SYRACUSE.

Keith's—4 Pashas—Harry Breen—Haunted Violin—Kham—Eddie Foy & Co.—V. & E. Stanton—Galletti's Monks—Yvette Rugel.

## TOLEDO.

Keith's—Barbette Burns & Frabito—Jack Osterman—Olga Petrova.

## TORONTO.

Shea's—Bradley & Ardine—Lilly Arlington—Russ. Cath. Singers—Millard & Marlin—Naynon's Birds—Swift & Kelly—J. S. Blundy & Co.

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# VAUDEVILLE BILLS

## For Next Week

## WILMINGTON.

Garrick—Walter Manthly & Co.—Frank L. Halls & Co.—Mr. & Mrs. Norcross.

## WASHINGTON.

Keith's—Daley & Berlew—Raymond Bond & Co.—Eddie Ross—Beatrice Herford—Hermine Shone & Co.—Grace Nelson—Flo. Walton & Co.—The LeGrohs.

## YOUNGSTOWN.

Hippodrome—Evans & Perez—Coogan & Casey—Kelly & Pollock—Francis Pritchard—Herbert Brooks—Leonore Kern—Trip to Hitland.

## ORPHEUM CIRCUIT

## CHICAGO.

Palace—Trixie Friganza—Henry Scott—Henrietta Crossman—Dolly Kay—Olson & Johnson—Wm. Mandel—Gardner & Hartman—Jack Layler—Rasso.

Lake—Frisko & McDermott—Yvette—J. & M. Harkins—Scanlon, Denno Bros. & Scanlon—Sully & Mack—Conroy & Howard—Tozart—Burt & Rosedale—Berzac Circus.

Majestic—Sophie Tucker & Co.—A Hungarian Rhapsody—Duffy & Sweeney—Homer B. Miles & Co.—Big City Four—Demarest & Collette—Bartholdi's Birds—Geo. McFarland—Scotch Lads & Lassies.

## CALGARY.

Orpheum—Kitty Gordon—Jack Wilson—Rae E. Ball & Bro.—Hunting & Francis—Dotson—Royal Gascones—3 Weber Girls.

## DENVER.

Orpheum—Emma Haig & Co.—Coley & Jaxon—Seven Bracks—Primrose Four—Wallace Galvin—Elly—Frank Wilcox.

## DES MOINES.

Orpheum—Singer's Midgets—Swor Brothers—The Love Game—Marie Gasper & Co.—Wilson & Larson—Frank Gaby.

## DULUTH.

Orpheum—Solly Ward & Co.—Nellie Nichols—Georgia Campbell & Co.—Maj. Jack Allen—Garcinetti Bros.—Norma Telms—Dale & Burch.

## KANSAS CITY.

Orpheum—Hackett & Delmar—Ames & Winthrop—Four Aces—Conne & Alberts—Price & Bernie—Lucy Gillett—Anger & Packer.

## LOS ANGELES.

Orpheum—Sheila Terry & Co.—J. Ros. Johnson—Adler & Dunbar—Clifford & Wills—"Bits & Pieces"—Osaki & Taki—Welsh, Mealy & Montrose—McFarland Sisters—LaGraciosa.

## LINCOLN.

Orpheum—The Love Shop—Follow On—Sidney Phillips—Cahill & Romaine—Edward Marshall—Reno—Jackie & Billie.

## MINNEAPOLIS.

Orpheum—Victor Moore & Co.—Mme. Doree's Operalogue—Laurel Lee—Yates & Reed—Dancing Kennedys—Dainty Marie—Hello Husband.

## MILWAUKEE.

Majestic—Blossom Seeley & Boys—Kane & Herman—Resista—Bronson & Baldwin—Hayataka Bros.—Raymond Willie & Co.—Buch Bros.—Gt. Lester.

Palace—Low Dockstadter—Renee Noel & Co.—Oscar Lorraine—Paul, Levan & Miller—Hope Eden.

## MEMPHIS.

Orpheum—Annette Kellerman—Ned Norworth & Co.—Elsa Ruegger—Will H. Armstrong & Co.—Al. Libby & Co.—Hobson & Beatty—Connell, Leona & Zippy.

## NEW ORLEANS.

Orpheum—DeWolf Girls—Fenton & Fields—The Magley's—Herbert & Dare.

## OMAHA.

Orpheum—Bobby O'Neil & Four Queens—Chas. Kenna—Orren & Drew—Nelson & Cronin—Teschow's Cats—Miss Ioleen—Jack Trainor & Co.

## OAKLAND.

Orpheum—Harry Fox & Co.—Powers & Wallace—Lord Chester & Co.—Story & Clark—Rose & Moon—Tuck & Clark—Chas. Henry's Pets.

## PORTLAND.

Orpheum—Varieties of 1920—Emily Darrell—Glenn & Jenkins—F. & M. Britton—McCormack & Wallace—DeKock Troupe.

## SEATTLE.

Orpheum—Barr Twins—Bobbe & Nelson—Daisy Nellis—\$5,000 a Year—Kellam & O'Dare—John & Nellie Olms—Lord & Fuller.

## ST. LOUIS.

Orpheum—House of David Band—Owen McGivney—Jas. Cullen—Moos & Frye—Hampton & Blake—Reddington & Grant—Stella Mayhaw—Lorenberg Sisters.

Rialto—Harry Watson—Healy & Cross—Leah Wallen Trio—Colour Gems—Larry Comer—Lucille & Cockie.

## SALT LAKE CITY.

Orpheum—Under the Apple Tree—Neal Abel—Stanley & Birnes—The Brants—Carlton & Ballew—Lawton.

## SAN FRANCISCO.

Orpheum—Flirtation—Imhof, Conn & Corinne—Jas. & Etta Mitchell—Mullen & Francis—Herman & Shirley—Morgan & Kloter—Reed & Tucker—Music Land.

## SACRAMENTO &amp; FRESNO.

Orpheum—Billy Shoen—Three Lordens—Dewey & Rogers—4 Harmony Kings—Wallis Clarke & Co.—Wastiska & Understudy.

## ST. PAUL.

Orpheum—The Sirens—Willie Mahoney—Barnes & Freeman—Two Jesters—Arco Brothers—Petty Reat & Bro.—Plicer & Douglas.

## SIOUX CITY.

Orpheum—Helvie & Brill—Bevan & Flint—Mrs. Wellington's Surprise—Roy LaPearl—Lillian's Dogs—Swor & Westbrook—Oliver & Olp—Herbert Clifton.

## VANCOUVER.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Leipsig—Guy Weadick & Co.—Willie Hale & Bro.—Claude & Marlon—Sabbott & Brooks.

## WINNIPEG.

Orpheum—Billy Gaxton & Co.—Cameron Sisters—Murphy & White—Herbert Dyer & Co.—Chas. Wilson—McCormack & Irving.

## F. F. PROCTOR

## NEW YORK CITY.

81st St.—Eddie Foyer—Little Cottage—4 Lamy Bros.—Duffy & Kahn—Stephens & Hollister—Rolls & Royce.

Broadway—Piquo & Fellows—Mary Bros.—Fred Yeoman—Marie Russell—Mason & Clue—J. B. Totten—Pedestrianism—Murray Voelk.

Regent—Chris Richards—Santos & Hayes—Allman & Mayo—Bert Errol—Aerial Silverlakes.

Coliseum (First Half)—Muldoo & Franklyn & Roxse—Davis & Pelle—Exposition Jubilee Four—Arthur Sullivan Co.—Fisher & Gilmore—Jim Thornton. (Second Half)—Kartell—Fay Courtney & Co.—Bert Hanlon & Co.

Fifth Ave. (First Half)—Handers & Mills—Sansone & Della—Wm. Dick—Helen Tris Sisters—Chas. & M. Dunbar—Zugler Sisters—Sam Hearn. (Second Half)—Harry Jolson—Cahan & Co.—Nonette—John Ransome—Chas. Irwin—Watts & Hawley—Gara Zoar.

125th St. (First Half)—Arthur Whitlaw—Eddie Lawrence—Master & Kraft—Redford & Winchester—Chappelle & Stinette—Watts & Hawley. (Second Half)—Quinn & Cravely—Buckridge Cawey—Van Bros.—Nagyfys.

58th St. (First Half)—Fox & Ward—Ballot Trio—Archer Belford—Grace Twins—Innis Bros.—Cartmell & Harris.

23d St. (First Half)—Little Jim—Nagyfys—Van Bros.—Greenwood Quintette—Nada Narraine—Newell & Most—John McCowan. (Second Half)—Robt. H. Dodge Co.—Ryan & Moore—June & J. Melva—Belle Montrose—Demarest & Doll—Yip Yip Yaphankers—Dani & Van Zandt.

Harlem Opera House (First Half)—Bobt. H. Hoge Co.—Louis J. Seymour—Yip Yip Yaphankers—Chas. & A. Glocker—Saxton & Farrell. (Second Half)—Porter J. White—Billy Hart—Spanish Goldins.

Yonkers (First Half)—Louise & Mitchell—Winston Water Lions—Lillian Vernon—Pert & Sue Kelton—Lampins. (Second Half)—Day & Kelly—Ballot Trio—Helen Tris Sisters—Davis & Pelle—Sam Hearn.

Mt. Vernon (First Half)—Harry Jolson—Burns & Wilson—Sam Mann—Demarest & Doll—Buckridge & Casey. (Second Half)—Masters & Craft—Pierce & Doff—Arthur Whitman—Jim & B. Morgan.

## BROOKLYN, N. Y.

Henderson's (First Half)—Kennedy & Nelson—Welcome Home—Cunningham & Bennett—Brown, Gardner & Barnett. (Second Half)—Rose Revue—Klein & Hutchison—Arthur Sullivan—Palfrey, Hall & Brown.

Prospect (First Half)—Quinn & Cranley—Pierce & Goff—Ashal Troupe—Nonette—Chas. Irwin. (Second Half)—Handerson & Mills—Sylvester Schafer—B. McCormack.

Flatbush—Amoros Sisters—Wilton Sisters—Rampdel Dey—Harry Holman—Brown & O'Donnell—Zelda Santley.

Greenpoint (First Half)—Belle Montrose—Merlin & Rex—Tom Dooley—W. B. St. James—Winton Bros. (Second Half)—Nada Narraine—Burns & Wilson—Innis Bros.—Chas. & S. McDonald—Little Jim.

## ALBANY.

(First Half)—Le Hoffman—Crumbley & Brown—Artercraft Revue—Rogers Grau Co.—Beeman & Grace. (Second Half)—Eary & Eary—Ungaro Romany—Weston & Chalmers—Ross Wyse Co.

## ALTOONA.

(First Half)—Bender & Heer—Weiser & Reiser—Walter Flister Co.—Jack Marley—Soul Mate. (Second Half)—Julia Edward Co.—Arthur Lloyd—Eddie Tanner Co.—Bernard & Myers—Six Noesses.

## AMSTERDAM.

(First Half)—Ned Dole—Nat Jerome Co.—Lucky Harris—Mantell Co. (Second Half)—Jean & Valjean—Rond & Gallaway—Casey & Waco—Japanese Honeymoon.

## ALBANY.

(First Half)—Trennell Trio—Mayo & Nevins—Cliff Clark—Palfrey & Brown. (Second Half)—Curtis & Fitzgerald—Jack Marley—Leonard & Whitney—Carson & Willard—Bright Vassar Girls.

## AUBURN.

(First Half)—Jean & Valjean—Bond & Gallaway—Leonard & Whitney—Buddy Walker—Sallors Revue. (Last Half)—Lambert Bros.—Bennett Twins—White, Black & Useless—Edwin George—Tom Browns Highlanders.

## BINGHAMTON.

(First Half)—Dave & Lillian—Wild & Sedalia—Drisko & Earl—Blanchette & Devere—Happy Moments—AL B. White—Elizabeth Solti Co. (Last Half)—Monahan Co.—Madelyn & Paul Miller—Brown & Demont—Jacks & Mullen.

## BRISTOL.

Patrie & Sullivan—Elsie Kilgard—Dunham & O'Mally—Three Martells.

## CHESTER.

(First Half)—Martin & Moore—Mabel Whitman Boys—Frank Hall—Brisco & Rauh—J. M. Mack Co. (Last Half)—Reynolds Trio—Joe Armstrong—Cameron—Raymo & Roberts—Fixing It Up.

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 MODES

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Nikko Trio—Corinne Artuckle—Jim & I. Merlyn—Chas. L. Gill—Kno Keyes & Melrose—Finks Mules.

## ELMIRA.

Madolyn & P. Miller—Gordon Sharp & Lee—Greedon & Walsh—4 Jacks & A Queen—Blanchette & Devere—Lawrence & Duncan.

## EASTON.

(First Half)—Eary & Eary—Ungaro Romany—Weston & Chalmers—Ross Wyse—Royal Hawaiians. (Last Half)—L. Hoffman—Crumbley & Brown—Artercraft Revue—Rogers & Gran—Beeman & Crane.

## ELIZABETH.

(First Half)—Wilfred Clark Co.—Georgette & Ltd.—Hank Brown—Saranoff & Jo Jo—Jennie Middletown. (Last Half)—Trip to Hitland.

## GLOVERSVILLE.

(First Half)—Glady & Green—George & Hamilton—Helen Gleason Co.—El Cota—Clara Howard. (Last Half)—Parker Bros.—Mayo & Nevins—Jean Chase—Al B. White—Gene & M. Courty.

## GLENS FALLS.

(First Half)—Parker Bros.—Helen Primrose—Nat S. Jerome Co.—Cliff Clark—Bowers, Walters & Croker.

## HAZELTON.

(First Half)—Billy Morlin—Dave & Nevelle—Kay & Elmer—Wah Let Ka. (Last Half)—Carpos Bros.—Bob Milliken—Manning & Hall—Wah Let Ka.

## HARRISBURG.

(First Half)—Julia Edwards & Boy—Arthur Lloyd—Lehr & Bell—Leightner—Alexander Revue. (Last Half)—Bender & Heir—Cook & Smith—Jack Marley—Soul Mate.

## ITHACA.

Dave & Lillian—Wild & Sedalia—Gordon, Sharp & Lee—Creech & Walsh—Elizabeth Solti.

## JAMESTOWN.

(First Half)—The LaSivies—Merrilee O'Doria—Sonia Meroff—Quillan Trio. (Last Half)—Sterling Saxo—4—Hazel Harrington—Duncan & Lynn—The Purple Revue.

## JERSEY CITY.

(First Half)—Manon & Co.—Chas. & S. McDonald—Billy Hart & Girls—Wright & Dietrich—Thames Bros.—Larry Reilly. (Last Half)—samsone & Della—Saxton & Perrelli—A. Robinia.

## LANCASTER.

(First Half)—Shriner & Fitzgerald—Manning & Hall—Mennetti & Sidelia. (Last Half)—3 Bobs—Rose Gardner—Ward & Green—Hal Johnson Co.

## MCKEESPORT.

(First Half)—Pagana—All American Trio—Henry & Moore—Conley & Webb—The Boyces. (Last Half)—Jason & Harriyan—Carbonel & Natal—Williams & Darwin—Meredith & Snosser—Eleanor Pierce Co.

## MIDDLETOWN.

Monde—J. C. Lewis Co.  
 MORRISTOWN.  
 Frank Wilson—Jones & Johnson—Golden Gate Trio—Canaris—Cleo—Murphy & Ladmar—Four Ellenas.

## MONTREAL.

Philmers—Neapolitan Duo—Bolanda Devarney—Bud Snyder Co.—Eddie & Tikka.

## NEW CASTLE.

(First Half)—Angelo Armento—Bernard & Ferris—Mabelle Phillips—Gilbert Saul. (Last Half)—Old Black Joe Land—Louis Hart—Martin—Stanley & Lee—Frank Bush—Dixon Lunch & Dixon.

## NORTH ADAMS.

Patrie & Sullivan—Morlen & Rex—Stone & Hall—Paul Detmark & Co.—Haig & Laverre.

## NEW LONDON.

(First Half)—Monde—Orr & Hager—McBride & Shell—Dunham & O'Mally—Herbert's Dogs. (Last Half)—Cooper & Seamon—Jack Goldie—Snapshots.

## NEW BRITAIN.



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A NEW AND WONDERFUL SONG BY CLARKE AND DONALDSON

THIS IS THE NEW SONG ALL BROADWAY IS RAVING ABOUT

# "THE BROADWAY BLUES"

THE FIRST SONG OF ITS KIND EVER WRITTEN. A BALLAD—A NOVELTY SONG—A MELODY SONG.

BY SWANSTROM AND MORGAN

# "MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

A COMEDY SONG THAT BECAME A HIT OVER NIGHT!

# "TIRED OF ME"

THE ONE BALLAD THAT EVERYBODY CONCEDES IS THE GREATEST OF THEM ALL

# "After You Get What You Want YOU DON'T WANT IT"

IRVING BERLIN'S SENSATIONAL DOUBLE SONG

# "FAIR ONE"

THE \$25,000 HIT BALLAD FOX TROT SONG

# "I Love the Land of Old Black Joe"

THE FAST SONG YOU ARE LOOKING FOR—FOR OPENING OR CLOSING YOUR ACT

# "MY SAHARA ROSE"

OH! WHAT A MELODY—OH! WHAT A LYRIC

# "I'LL SEE YOU C-U-B-A"

IRVING BERLIN'S BIG SONG HIT. SING IT! PLAY IT! DANCE IT! EVERYONE WANTS TO HEAR IT

We have special material, extra choruses, patter and harmony arrangements for doubles, trios and quartettes ready for you for all the above songs. Call, write or wire

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**BIG MONEY FOR LEADERS**

The orchestra leader, who a few years ago was comparatively poorly paid, being held to the union wage scale, is in a fortunate position to-day, that is, if he is able to get together a number of musicians who can play dance and concert music in the bright and attractive manner demanded by present-day patrons of cafes, restaurants and dance places.

The big salary earners are not, however, the noisy and unmusical men of a few years ago but those who have received a good musical education, are capable men and can give to their repertoires a musicianly distinctiveness which makes their playing stand out as something different from the usual orchestral playing. The men that can do this are earning salaries which were never dreamed of a few years ago. A leader that held a \$75 a week place was considered fortunate indeed, but at present there are directors in New York and other large cities who are receiving several times that amount each week and are continually receiving offers from other cities at greatly increased salaries.

Originality, which pays well in other lines of endeavor, has at last come into its own in the orchestra pit and on the leader's stand, and the good men are receiving their reward.

**VAUDEVILLE WANTS LEWIS**

Ted Lewis, who with his jazz band is scoring strongly in the "Greenwich Village Follies" on the road, has received an attractive offer for vaudeville for next season. The Lewis offer, which exceeds the amount he was paid last season by many dollars per week, indicates that in spite of the statements that vaudeville is tired of the jazz organizations, he is still a big attraction.

**ORCHESTRA NEWS****ADS. START ARGUMENT**

The advertising matter of the Hotel Pennsylvania in connection with Leo Erdody's new orchestra has started a big argument among other leaders and orchestra men as to whether or not the new organization lives up to the advertising claims.

According to the advertising which the hotel is printing in the daily newspapers Erdody's organization is "the best dance orchestra in New York" and "an assembly of individual stars gathered together into an orchestra, whose equal has never been heard in New York."

Erdody, whose orchestra has been rehearsing for the past three months made their first appearance last week and since the advertisements have been running in the dailies practically all of the leaders in other hotels and restaurants have been down to hear him. All agree that he has a fine organization but when it comes to admitting that it is the best in New York few are willing to do so.

"In fact," said a well known uptown leader, "it's a good orchestra, but the best in New York—hardly. Go and hear Joe Smith at the Plaza and judge for yourself."

**HICKMAN SIGNS AS WRITER**

Art. Hickman, who with his orchestra scored one of the hits of the Ziegfeld "Follies" has signed to write songs for the Waterson, Berlin & Snyder Co. Hickman has a number of successful songs to his credit, one of the best being "Hold Me" which he featured in the "Follies" production.

**FORTUNE FOR WHITEMAN**

Paul Whiteman and his orchestra now at the Palais Royal, has been offered a two year contract to remain at the big Broadway resort, which if accepted will net the western leader a fortune.

Whiteman was offered \$250,000 to remain at the Palais Royal for a term of two years. Other contracts made by Whiteman before he came to New York may prevent him from accepting the attractive offer.

**HOLLANDER GETS BIG OFFER**

William Hollander, leader of the orchestra at Carlton Terrace, has received an attractive offer to go into vaudeville with his orchestra and a well known singer and dancer. Hollander, formerly a pianist, was discovered by Jean Sawyer who succeeded in getting him a place at Reisenweber's and from there he went to Carlton Terrace.

**WHITEMAN'S RECORDS SCORE**

The new Victor records made by Paul Whiteman and his orchestra and released recently are scoring a big success. They are "Whispering" and "Sandman" and "Avalon" and "Gypsy." Whiteman's instrumental combination seems excellent for the making of records and this combined with the brilliant style of his playing makes the records particularly attractive.

**POSA AT THE FOOD SHOW**

Charles Posa and a big orchestra are at the 166th Street and 3rd Avenue Armory for the next two weeks where the Food Show is on.

**FRANKO IN "POP" CONCERTS**

Nahan Franko has signed to conduct the orchestra which is to give a series of popular concerts in Madison Square Garden this winter.

The first of the series of entertainments will consist of three orchestral concerts and will be given on Sunday evenings, October 31, November 7 and November 28.

Julius Hopp is manager and for the first concert, Florence Macbeth, coloratura soprano of the Chicago Opera Co., and Jose Mardones, basso of the Metropolitan, will sing.

**REISMAN A SYMPHONY PLAYER**

Leo Reisman, who with his orchestra at the Brunswick Hotel, Boston, is one of the musical attractions of the city was formerly first violin in the famous Boston Symphony Orchestra. Reisman's orchestra is a straight musical organization with none of the novelty instruments now in vogue.

Reisman is said to receive the sum of \$250 weekly for his services as conductor and musical director of the Brunswick and Lennox hotels.

**FULLER TOUR EXTENDED**

Earl Fuller, who with his orchestra of ten and a soprano soloist was booked for a six weeks' tour through Ohio, Pennsylvania and West Virginia playing clubs and high class dance halls, has met with such success that the tour has been extended to ten weeks.

**TO INCREASE ORCHESTRA**

Bernard Levitow, conductor of the orchestra at the Commodore is planning to increase the size of his concert orchestra and make the daily concerts a feature of his entertainments.

# YVETTE RUGEL

MINIATURE PRIMA DONNA

HUGE SUCCESS, PALACE THEATRE, Week Oct. 4th

BOOKED TO SAIL FOR ENGLAND  
LAST WEEK IN MAY

Direction, HARRY WEBER

*Hear It! Try It!*

**Just Out** *GYPSIANA* **The Irresistible Fox Trot**

Chas. E. Roat Music Co.  
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# THREE SANGERS

TRICKS, CLASS AND COMEDY NOVELTY BICYCLE ACT

Direction—CHAS. FITZPATRICK



VOLCANIC DANCING SOUBRETTE

# VIVIAN LAWRENCE

FEATURED WITH "THE GIRLS FROM HAPPYLAND CO."

**SPEED, - CLASS - AND - PERSONALITY**

## STARS OF BURLESQUE

Watch for the Big Surprise  
Next Season.

### TOM HOWARD

Producing for B. F. Kahn,  
Union Square Theatre

The  
Campbell  
Kid

### EDNA KNOWLES

Soubrette of  
Herk and Pearson's  
Hits and Bits

PERSONAL  
MANAGER,  
GEO. KING,  
CARE OF  
BESTRY'S  
OFFICE

### ARNETTE CREIGHTON

WITH  
JEAN BEDIN'S  
PEEK-A-BOO

THE  
JAZZ  
WOP  
AND  
PRIMA  
DONNA

RALPH

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ELSIE

A  
BIG  
SUCCESS  
WITH  
THE BIG  
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STEP LIVELY GIRLS  
LATE OF A. E. F. IN  
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GIRLS

INGENUE WITH  
THE PRIMA DONNA  
VOICE

### MABEL BEST

WITH GOLDEN CROOKS  
DIRECTION  
HARRY BESTRY

MY FIRST SEASON  
IN BURLESQUE

YES, I'M  
NEW TO  
BURLESQUE

### GLADDIE RILEY

WITH  
POWDER  
PUFF REVUE

SOUBRETTE

SPEEDING  
ALONG ON  
THE AMERICAN  
CIRCUIT

### BETTY PALMER

THIS  
WEEK  
MAJESTIC,  
SCRANTON

DOING  
DUTCH

### KARL BOWERS

WITH THE  
SOCIAL  
FOLLIES  
DIRECTION  
ROEHM &  
RICHARDS



## BIT SHOW, FAST AND SNAPPY PLEASURES AT MINSKY HOUSE

The show produced last week by Billy Minsky at the National Winter Garden was another entertainment well suited for a burlesque house. It had bits, and plenty of them, and they were fast and amusing.

The show opened with Babe Wellington singing "Floating Down Cotton Town," assisted by the chorus. It went over with a bang. Miss Wellington is evidently popular at this house, as she was greeted with a round of applause on her appearance.

Miss Maybelle was next, appearing in a beautiful gown. She sang "All the Boys Love Mary," and sang it well.

Lucille Rogers, prima donna of the National Winter Garden, never looked better than when she made her entrance in a stunning purple gown and offered "Last Night," assisted by the chorus. She was compelled to give several encores.

## BURLESQUE NEWS

(Continued from Page 14 and on 27)

Emily Clark was next, dashing on and giving "Chasing the Blues" with the chorus.

Little Mildred Howell, bubbling over with personality, won favor by the way she sang "Bon Bon Ball," assisted by the girls.

Jack Sheehan was next, offering a Chinese number called "Ching a Lang," which he did well with the chorus.

The "salute" bit started the fun. It was done by Francis, Shafkin, Mackey and Shargel. The "water cure" bit followed, and was amusing as given by Shargel, Mackey, Francis, Sheehan and Miss Clark.

The "Blow the Whistle" bit pleased, as done by Shargel, Mackey, Shafkin, Francis and the Misses Maybelle and Howell.

Miss Maybelle's "One Hundred Years Ago" number was well received and developed into a pickout number in which several of the chorus girls sang the chorus of the song.

The "handcuff" bit delighted through the way Mackey, Shafkin, Francis, Sheehan and Miss Maybelle offered it.

"Rose of Picardy" was sung by Miss Rogers, assisted by the girls most cleverly. Miss Rogers was in rare voice last Tuesday afternoon, and rendered all her numbers very well.

Shargel, in a specialty in one, sang several Jewish numbers to the liking of the house.

The ghost bit was put over for a big laughing scene by Shargel, Mackey, Francis, Shafkin and Stevens. This scene had the house in an uproar.

Lucille Rogers just cleaned up with her specialty in one. She offered two numbers, one in Jewish, and went so big that she was compelled to sing another number for an encore before the applause ceased.

There were many more bits and scenes equally as good and that pleased.

The girls in the chorus worked hard and went through the numbers with speed. They wore pretty costumes, also.

There was a big house Tuesday afternoon and the audience seemed to enjoy the show. Sid.

### BARNEY AND BERRY OUT

Dohran and Dupree have replaced Barney and Berry with the "Million Dollar Dolls."

### JOIN "MAIDS OF AMERICA"

The Four Harmonian Jacks opened with the "Maids of America" at the Star and Garter Theatre, Chicago, Sunday, replacing a quartette that has been with the show all season. The act was booked through Roehm and Richards.

## STARS OF BURLESQUE

Doing Wop  
Returning  
After 4 Years  
in the Movies  
with  
Victory Belles

# BEN MOORE

Working  
For a  
Real Man  
James E. Cooper

HONEY  
GIRL  
SOUBRETTE  
SEE ME WITH

# MATTIE (BILLIE) QUINN

HARRY  
HASTINGS  
BIG  
SHOW  
COLUMBIA  
CIRCUIT

FEATURING HIS  
LATEST SUCCESSES  
BLUE DIAMOND  
AND NAUGHTY BLUES

# NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY  
WITH JEAN BEDINI'S  
PEEK-A-BOO  
EMPIRE, NEWARK,  
THIS WEEK

FEATURED  
WITH

# GEO. P. MURPHY

THE BIG  
WONDER  
SHOW

THE  
REFINED  
PAIR

A. William

# YOUNG & MAYO

Mona

STRAIGHT

INGENUITY

WITH  
PUSS  
PUSS  
THANKS TO  
MAURICE  
CAIN

WATCH  
THIS BOY;  
NO SPEED  
LIMIT

# HARRY HOWARD

JUVENILE  
WITH  
GROWN UP  
BABIES

PRIMA  
DONNA

MY FIRST  
SEASON  
IN BURLESQUE

# Louise Mersereau

WITH  
BATHING  
BEAUTIES  
MANAGEMENT  
IKE WEBER

SOUBRETTE  
SECOND  
SEASON  
WITH  
BATHING  
BEAUTIES

# HELEN LLOYD

DIRECTION  
ROEHM  
AND  
RICHARDS

FEATURED  
COMEDIAN  
WITH  
BERNSTEIN AND  
GALLAGHER'S  
BATHING BEAUTIES

# JACK HUNT

SEASON  
1919-1920  
1921-1922  
1923

HAVEN'T A  
MINUTE TO  
MYSELF  
WITH

# JIM HORTON

ROSE SYDELL'S  
LONDON BELLES  
THIS SEASON.  
GET ME?

PRINCIPAL  
COMEDIAN

DIRECTION  
IKE WEBER

# HERBIE GLASS

WITH  
SOCIAL  
FOLLIES

WITH  
BARNEY GERARD'S  
"FOLLIES OF THE DAY"

MATTY

# WHITE and ULIS

AL

"IN A  
LEAGUE OF  
SONGS AND SMILES"



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Closing their act with this song and stopping every show. Great patter chorus. Good for any kind of act.

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# MARY HAYNES

## TREMENDOUS SUCCESS

B. F. KEITH'S COLONIAL THEATRE THIS WEEK

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LEWIS & GORDON Present

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"In Aloha Land"

Singing, Dancing and Instrumental  
Tropical Fantasy. Direction Bruce Dufus.



## BURLESQUE NEWS

(Continued from Pages 14 and 25)

CHARLIE ROBINSON,  
STILL IN HARNESS,  
GIVES GOOD SHOW

Charlie Robinson, the only old time manager and owner still in harness on the American Circuit, and his "Parisian Flirts," gave a very fine evening's entertainment at the Star last Thursday night before the largest house we have seen there this season. A lot of bits, hookum, pretty girls, tights and funny comedians, make up the show.

Robinson does not make his appearance until late in the first act. In fact, it was in the last scene before he appeared as the judge in the court room scene. He was well received when he made his entrance, as the boys out front knew him in his tramp makeup. He has a style of his own of doing comedy and is a finished artist when it comes to knowing how to handle a burlesque audience.

Doing the comedy with him, are Irving Lewis, Sam Bachen and Andy Martini. Lewis, who is new to us, is a very clever fellow. He does an eccentric Dutch, doing it well. He has funny mannerisms, worked fast, and has an odd way of talking. He also sings and dances cleverly. While the comedy is split up between four men, he does not have as full a swing as he should have. But he shows something when he is on.

Bachen is doing Dutch, using the chin piece in the first part, but changes to Irish in the burlesque. In both characters, his dialect is good. He works hard and, in fact, better than we have seen him in the past. Martini was amusing in a female comedy part he does early in the show.

Ralph Smith was a success in the "straight" part. He is a neat looking chap, reads lines well and makes a good appearance.

May Bernhardt, looking just as well as she has the past dozen seasons she has been with the Robinson show, was very successful in all she attempted. She is a comedienne and managed to work up many comedy situations during the performance. Her costumes are very pretty and her voice was in fine trim.

Mabel Lea, the same little girl we have seen the past few years, handled the soubrette role nicely. She had the fast numbers, and displayed more pep in the last part than earlier in the evening. She is a corking good soubrette, but is inclined, at times, to be careless. She dances well and her dresses pleased.

Freda Lehr, in the Ingenue role, worked nicely and put her numbers over satisfac-

torily. She, too, displayed a pretty wardrobe.

Elvir Sontague is the prima donna. This is the first season we have seen her out of the chorus. She does very well but has lots to learn. Her voice, a rich contralto, is pleasing.

Martini did his contortion act on a table, going through a small barrel. It was well received.

Smith and two chorus girls offered a dandy hard shoe dance, and more than pleased.

May Bernhardt and Mabel Lea, in their singing specialty, were one of the hits of the show. They put their number over in good style. Miss Bernhardt wore a dress suit in the act and made a fine looking boy.

Robinson has a better looking chorus than he has shown us in a long time. The girls work well and he has them prettily costumed. His scenery looks well, also.

These are the type of show that audiences on the American circuit want. Give them good looking girls, pretty figures, low comedy, catchy numbers and there will be no kick. SID.

## OPENED TO \$4,500 ADVANCE

The advance sale for Jean Bedini's "Peek-a-Boo" on the Saturday night before the show opened at the Empire, Brooklyn, was \$4,500. This was the largest advance sale ever recorded for any burlesque show. The house was practically sold out for the week on Monday night of the week the show was there.

## SEYMOUR REMAINING

Harry Seymour will remain with the "Cute Cutie Girls." It was announced in these columns last week that he would close Saturday night at the Olympic. Arrangements have been made whereby he will remain with the company.

## LEAVING "PEEK-A-BOO"

Paul Mortan and Frankie James will close with Jean Bedini's "Peek-a-Boo" at the Empire, Newark, this week.

## JOE EMMERSON CLOSING

Joe Emmerson will close with the "Golden Crooks" at the Majestic, Jersey City, this week.

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THE LEADING STOCK BURLESQUE  
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IN ONE WITHAT THE COLUMBIA THEATRE, NEW YORK, AND  
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LIVELY  
GIRLSPRIMA DONNA  
OF CLASS  
SINGS IN  
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DIFFERENT  
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VOICE  
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(BURN'T)

LARRY

## CLIFFORD

SALLIE

PRIMA DONNA  
BOTH DOING  
FINELY WITH  
LEW KELLY  
SHOWFIRST SEASON  
IN  
BURLESQUE  
WATCH ME

## JOE YOUNG

DOING COMEDY  
WITH  
SWEET SWEETIE  
GIRLSJUVENILE  
AND NUMBER  
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## EDDIE LLOYD

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"FUN AT THE  
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**"Her Mother Is A Better Pal Than Mary"**  
 (FOX TROT)  
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 Direction Sam Fallow

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 SPECTACULAR NOVELTY  
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 SINGING AND DANCING TRIPLETS  
 Direction MARK LEVY

**CROSS & SANTORO**  
 America's Foremost Exponents of Physical Culture  
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## NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 13)

### FRANK MANSFIELD

Theatre—Henderson's.  
 Style—Musical act.  
 Time—Fifteen minutes.  
 Setting—One.

Mansfield opens his act by rendering a quick-time number on the xylophone and then playing "The Rosary" with the usual four sticks and soft tones, getting a nice organ effect from his instrument. He then sings a popular ballad, accompanying himself on the xylophone. This proved a departure from the usual run of such acts. He closed with a medley of popular songs.

For his first encore, he gave an impression of Caruso singing the now famous and oft maligned "Pagliacci" song. In this, he showed the full power and strength of his voice. He knows how to use his vocal apparatus for the best effect and saves his power for the end.

For the second encore he sang "Your Eyes Have Told Me," and for a third he asked the audience if they wished to hear him sing "Eili Eili." Upon their approval, he rendered the number. He sang it in Yiddish, and it was very good. He could have had a fourth encore had he desired it.

Mansfield, we have reason to believe, plays several other instruments as well as well as the xylophone and if such be the case, we might suggest that he use a full stage set and utilize these instruments for a selection on each, closing with his vocal work. The interpolation of a vocal number between two instrumental numbers and the closing with vocal work spoils the effect he could create if he sprang one or the other as a final surprise.

S. K.

### HENDRICKS AND STONE

Theatre—Eighty-first Street.  
 Style—Comedy and singing.  
 Time—Seventeen minutes.  
 Setting—One, plain.

Hendricks and Stone are presenting an act called "Come on Home" that deals with an inebriated joy-seeker and his companion, the latter being an abstainer, who has come to bring his friend, a little the worse for wear, home. His efforts to induce the "souse" to keep out of saloons and come along with him cause much laughter and form the basis around which the act is built. Hendricks plays the sober fellow and Stone the intoxicated comedian.

The act opens with Hendricks walking on stage talking to Stone, who staggers on after him. They talk about Stone's aptitude for drink. After a few minutes of talk, which leads up to the subject of home, they render a double number, producing some pleasing and effective harmony. Stone then staggers off to get some liquor and Hendricks renders a ballad in fine style. His enunciation is particularly good, each word being distinctly heard. Stone staggers back and, with a glass of whisky in one hand and a syphon of soda in the other, attempts to mix himself a whisky and soda, meanwhile rendering a comedy number. This was a scream of laughter and will always prove to be the same.

They both come together again after this number and some more talk is indulged in, in the course of which friend wife is brought into the proceedings, some talk about "wifey" being utilized for laughs. After several more minutes of talk about subjects bearing directly on the main theme of the act, intoxication, they close with another double harmony number in which both complain of their inability to secure a sweetheart. The act shapes up much better than it did about sixteen months ago when it first opened. The talk is snappier, the numbers are delivered in better style and the smoothness that is necessary for such an act to be successful, has been acquired. The offering is big time now. Number four to the spot, we think, that would suit it best.

S. K.

### MAD MILLER AND CO.

Theatre—Greenpoint.  
 Style—Escapes.  
 Time—Ten minutes.  
 Setting—Full, special.

Mad Miller and his assistants have just come from the West, and evidently, have not yet learned how to cover up crudities in an act. First, Miller, who uses a committee, uses too large a one. Secondly, they should not all be standing around the back of the house and walk up the aisle in single file. Thirdly, one of the members of the "committee," supposedly a famous local physician, looks rather sloppy for a "famous" physician. This "doctor" is supposed to bring on a new straight-jacket for Miller to get out of. Miller announced the doctor as "The Great Raymond." We understood that "The Great Raymond," is an illusionist, and out with his own show. However, that is all part of the act.

Miller makes his escape from a restraint that is a modified form of straight-jacket. His wrists are bound by leather thongs to his thighs, which are likewise strapped and a leather belt passed through the arms, at the elbows, and tied. He then is strapped into the straight-jacket that the "committee" doctor has brought. This is then put on him and then the "doctor" attempts, besides, to add an extra trunk strap to the jacket in order to restrain Miller from lifting his arm above his head. There is a scene in which some heated words are exchanged and which will make a great effect upon a small time audience.

Miller then proceeds to get out of the jacket, after first removing the extra strap. He makes his escapes easily enough, but we suggest that, instead of the large committee and the hokum about the doctor and extra straps, he put in some more escapes and use only two "plants." He stages his act nicely, makes his escapes effectively and should be able to frame a big time act out of it. Cut the hokum and give the people a run for their money.

S. K.

### COOPER AND KENNEDY

Theatre—Greenpoint.  
 Style—Comedy.  
 Time—Seventeen minutes.  
 Setting—One.

An old style, sloppy, acrobatic comic, a tall, tough looking straight man, some old gags, some new ones, some clever bits of business and some hokum comprise this act, which should, however, prove a good laugh getter.

The act opens with the comic carrying a bag and following the straight around. Some talk about jobs is indulged in and the straight offers the comic a job in a department store; putting him in several different departments, impersonating a customer, putting the comic to the test. Of course, there are mixups and mispronunciations and the like, all of which causes much laughter by the audience. The straight finally gets disgusted and tells the comic to take the bag, which contains liquor, and "put it away." There is a play on the words "put it away." The comic then exits and the straight sings a song about "my old woman and me," in what we would characterize as whiskey baritone. He tells the number nicely, though. Enter the comic, in a state of inebriation, and there follows much laughter, due to the acrobatic attempts of the latter to prove that he is sober.

Some more talk on various subjects follows, with the comic pulling "wise ones," after which the straight sings a number, the comic, meanwhile, dancing to the same. The recitation bit, in which the straight delivers a short dramatic recitation and the comedian burlesques it, was funny. The act will make them laugh along the better small time route.

S. K.



**OVERHOLT AND YOUNG**

Theatre—Greeley Square.

Style—Singing, talking, dancing.

Time—Fifteen minutes.

Setting—One and Special, in "Two."

The act opens with Lillian Young walking across stage in "One" followed by Tom Overholt, who tries to flirt with her.

"Two" shows an especially well painted drop representing the interior of a Post Office. The perspective and effect of the ceiling was very good. The openings for general delivery window, slots for letters and other details were not omitted, even including a practical double writing stand with ink, pens, blotters, etc., found in many post offices.

Both Overholt and Miss Young go to the window for mail and each receives a letter. Standing on opposite sides of the stage, each reads, the reading alternating in such a manner that part of the sentence of one letter, seems to have a bearing on the preceding part, read by the other, although each refers to a different subject. This is novel and original and is productive of considerable laughter at the well constructed points.

Overholt then speaks to the girl, subsequent conversation developing the fact that she is a clock drummer and a description of the clocks she is selling follows. The clocks, one of which is taken from a case and placed on the writing desk, ring every time a lie is told.

This point is doubted by Overholt, but the intoning of the bell at very inopportune points in their conversation, proves the efficiency of the sample time piece and the fallacy of trying to impress the fact that a Croix de Guerre and other medals were won by Overholt for bravery in France. There were a number of other good laughs with this piece of business and, while the basic idea is not new, it nevertheless is worked over in a creditable fashion. The big punch comes when the girl says she has never been kissed, when not only does the clock ring with force, but the loud cowbell in the orchestra bellows forth.

A double number, "Outside," was put over nicely, it being noticeable that Miss Young pronounced "knew" as it should be, and not as countless others say "noo."

Overholt then danced a waltz clog, a few steps of an Irish jig and an eccentric dance that showed him a stepper of no mean ability, a fact that the audience was not slow to recognize.

Overholt, in a business suit with straw hat, looked neat, and Miss Young was dressed in white, in keeping with the part, with round spots of pink and lavender. She also wore a coral shade sweater, with purple tassels at the end of a coral colored rope-cord, tied at the waist, and white kid shoes with red heels. The knit tam was also effective, preserving the color harmonization. The act should be a hit in the better houses in a spot.

H. W. M.

**LOUISE GUNNING**

Theatre—Riverside.

Style—Singing.

Time—Thirteen minutes.

Setting—Three.

Louise Gunning, the charming prima donna who sang Scotch songs in vaudeville years ago and from there went into musical comedy and light opera, is back in vaudeville.

Miss Gunning has not been away so long as to be forgotten, as she met with a fine reception on her first appearance at the Riverside.

Beautiful as ever, finely gowned and with the refined and charming stage appearance which stamp her as an artist, Miss Gunning's act was a delight. Her voice, clear and pure, well placed and excellently handled, was heard to fine advantage in a number of selections.

"Mandalay" was the opening number. "Mighty Lak a Rose" was delightfully rendered, "Apple Blossom Time" was finely received and her act ended with an operatic selection which displayed her clear, bright voice to the best advantage.

A violinist led the orchestra during her songs and played a solo between her numbers.

W. V.

**MULDOON, FRANKLIN & ROSE**

Theatre—Eighty-first Street.

Style—Song and Dance.

Time—Twenty-two minutes.

Setting—Full, plain.

The act opens with the heavier of the two men, whom we surmise is Rose, singing a number about dancing now and in the old days, in the course of which several old favorites are introduced. This number serves to introduce Muldoon and Miss Franklin in a bowery dance which is done half-tough, half jazzed. This number is about the best put on in the whole act and was excellently done.

Rose then sings a song about not having to do a shiver or jazz dance any more and tells the audience that he did it once and that it brought him fame, but that now he is through with it and will stick to singing.

This serves to introduce a corking good jazz dance and shiver to Muldoon, who, while not the best jazz dancer the writer has ever seen, is among the top notchers. Following this, Rose sang "Macushla," in fine voice, putting it over for a hit. An acrobatic specialty by Muldoon followed, the act closing with a double jazz, acrobatic number by Muldoon and Miss Franklin. The act, as song and dance acts go, is novel in that the soloist is a man, instead of a woman. Besides the three principals in the turn, there is a pianist.

The act will make a good closer for a big time bill and is even capable of a better spot. But it needs some fixing. For instance, the wait between Muldoon's jazz dance and the finish should be covered by a song.

S. K.

**MAURICE DOWNEY & CO.**

Theatre—Proctor's 23rd St.

Style—Sketch.

Time—Sixteen minutes.

Setting—Special.

This sketch was billed as "The Irish Arden," although just how the title fitted the offering was rather difficult to determine.

The interior of a home was shown with an old lady who had been married to a southern captain for forty years. Some dialogue developed nothing startling, the husband speaking in rather a weak voice, thereby making the speeches difficult to hear.

Downey made his appearance as an old northern soldier, and asked to come in. The husband objected but the wife invited him in.

The fact then developed that he is a supposedly dead former husband, a fact that is not disclosed to the remarried wife, although how she would have failed to have recognized her former husband, even though a number of years have passed, is not made apparent.

During the action, there is an argument between the two old soldiers while the wife is in the kitchen supposedly preparing a meal. The two old battlers are engaged in washing and drying dishes and use the cups, saucers and glasses to illustrate various points in a battle they have fought, slamming them down on the table. This idea was used by Burroughs, Lancaster and Company a number of years ago, also other acts. It did not get a ripple, nor did anything else in the act for that matter.

The finish of the offering shows the old northern soldier kissing the picture of his son in an album, taking his sword and making an exit. Just prior to the exit, Downey said to the stage hand, "let it stay down." We don't blame him.

Downey looks somewhat like the Downey who worked with Hinchey years ago, although with the preponderance of make-up affected, it was hard to say, positively.

The act will hardly get by, even on the smallest of time, as it lacks class, action, dialogue, idea, adequate situation, sustaining interest, logical sequence, probability and conviction. As far as the audience was concerned, it might better have been a motion picture.

H. W. M.

**STARS OF BURLESQUE****ALPHIA GILES**

SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

**VIOLA (SPAETH) BOHLEN**

SOUBRETTE

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**ROY PECK**

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I'm the "Bits" of Hits and Bits. Direction Emmett Callahan

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ROUND THE TOWN

**ARLONE JOHNSON**

THE JOY GIRL

WITH "HURLY BURLY"

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SOUBRETTE

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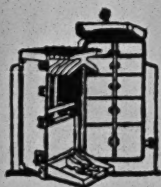
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SWEET SWEETIE GIRLS

SOUBRETTE

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"Follies of the Day"

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THE LITTLE GIRL WITH THE BIG VOICE

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DAVE MARION'S OWN SHOW

# FLORENCE ROTHER

PRIMA DONNA

BEST SHOW IN TOWN

## VAUDEVILLE BILLS

(Continued from Page 21)

### PAWTUCKET.

(First Half)—Cappell & Walsh—Larey Harkins—Leon Stanton Co.—Hazel Moran. (Last Half)—Holliday & Willett—Jim Doherty—Tojetti & Bennett—3 Kings of Cycledom.

### READING.

(First Half)—Vioit & Charles—Cook & Smith—Leigh DeLacey—Frozini—Tick Tack Review. (Last Half)—Royal Hawaiians—Marshall & Connors—Walter Fisher Co.—Lehr & Bell—Bill, Genevieve & Walter.

### SHARON.

(First Half)—Jason & Harrigan—Carbonel & Natal—Williams & Darwin—Meredith & Snoozer—Eleanor Pie. (Last Half)—Pagana—All American Trio—Henry & Moore—Conley & Webb—The Boyces.

### STEUERBEN.

(First Half)—Four Dancing Demons—Joe Hurst—Yachting—Hanley & Fritz. (Last Half)—Dixon, Lynch & Dixon—Joe Levan—E. J. Moore Co.—Bobby Harris—Amoros & Obey.

### STAMFORD.

(Last Half)—Carroll & Sturges—Fliska & Kelgard—Murphy & Lenhard—Maxwell Quintette. (Last Half)—The Pelots—Lillian Vernon—Dixon Four—Wilfred Clark Co.

### SYRACUSE.

(First Half)—Lambert Bros.—White, Black & Useless—Edwin George—When Dreams Come True. (Last Half)—Yule Richards—Luck of a Totom—Buddy Walker—When Dreams Come True.

### SARATOGA.

Skating Hamiltons—Evans & Miller—Mantell Co.

### SHENANDOAH.

The Century Girls—The Century.

### SCENECADY.

(First Half)—Shelvey Boys—Sisan Tompkins—Stan & M. Laure—Montgomery & Allen—Japanese Honey Moon. (Last Half)—Dennis Sis—Anderson & Goines—Indoor Sports—Blance & J. Creighton—Hazel Green Co.

### TROY.

(First Half)—Dennis Sisters—Anderson & Goines—Indoor Sports—Blanche & Creighton—8 Vassar Girls. (Last Half)—Shelvey Boys—Susan Tompkins—Stan & M. Laure—Montgomery & Allen—Sailors Revue.

### TORONTO.

Miller & Lyle—Making Moving Movies—Geo. Carson—Andres & Cotter—Innis & Ryan.

### UTICA.

Jennie Brown—Helen Primrose—Yule & Richards—Hazel Green—Carson & Willard—Bowers, Walters & Croker.

### WHEELING.

(First Half)—Stanley & Lee—E. J. Moore—Bobbie Harris Co.—Frank Bush. (Last Half)—Amoros & Obey—Joe Hurst—Hanley & Fritz—After School Aporg—Yachting.

### WATERTOWN.

(First Half)—Maurice & Girdle—Parker Trio—Hall & Shapiro—Fred V. Bowers. (Last Half)—Goldi & Ward—Gentell Bros.—Fennell & Tyson—Lester—Nostrum—Three Andor Girls.

### WOONSOCKET.

(First Half)—Jim Doherty—Tojetti & Bennett—3 Kings of Cycledom. (Last Half)—Cappell & Walsh—Larey Harkins Co.—Leon Stanton—Hazel Moran.

### YORK.

(First Half)—Bill Genevieve & Walker—Marshall & Connors—Eddie Tanner—Bernard & Flyers. (Last Half)—Violet & Charles—Weiser & Reiser—Leigh DeLacey—Frazini—Tick Tack Review.

### LOEW CIRCUIT

#### NEW YORK CITY.

American (First Half)—Clifton & Spartan—Haggerty & Gordon—Henry Frey—C. Wesley Johnson & Co.—Rhoda Bernard—Geo. Randall & Co.—Calvert & Shayne—Marvelous De Onzos. (Last Half)—Alvin & Shaw—Oh, You Vampire—Devine & Williams—The Owl—Street Uchlin—Betty Bruce & Co.—Fraser & Bunce—Ed Zola Duo. Victoria (First Half)—Jack Gregory Trio—Cooney Sisters—Let's Go—Smith & Cook—Sherlock Sisters & Clinton. (Last Half)—The Rickards—Gordon & Gordon—Black & White Revue—Wm. Sisto—Calvert & Shayne. Lincoln Sq. (First Half)—Wilbur & Lyje—Ector & Dena—May Ward—Race & Edge—Molera Revue. (Last Half)—Pesci Duo—Henry Frey—Regal & Mack—Smith & Cook—The Love Lawyer. Greeley Sq. (First Half)—Kennedy & Kramer—Adams & Robinson—Huyler & Bean—Regal & Mack—Cortell & Rogers—The Rickards. (Last Half)—Uyeda Bros.—Ector & Dena—Ferns & Litt—Mimic World. Delancey St. (First Half)—Just Friends—Alvin & Shaw—Cousin & Eddie Cantor—Mimic World. (Last Half)—Clifton & Spartan—Billy & Dot Zeltler—Race & Edge—Hart & Helene—Langdon & Smith. National (First Half)—Ed Zola Duo—Billy & Dot Zeltler—Hart & Helene—Langdon & Smith—Black & White Revue. (Last Half)—Ed Hill—Sheppard & Dunn—Harvey De Vora Trio—Brady & Mahoney—5 Musical Queens. Orpheum (First Half)—Gordon & Gordon—Nadel & Follette—5 Musical Queens—Wm. Sisto—Gen. Pisano & Co. (Last Half)—Marvelous & De Onzos—Cooney Sisters—Let's Go—Coclea & Verdi—Sherlock Sisters & Clinton.

Boulevard (First Half)—Ed. Hill—Sheppard & Dunn—Mercedes—De Vine & Williams—Powers, Marsh & Delmere. (Last Half)—Weston & Marlon—Rhoda Bernard—Mercedes—Frank Ward—Jack Gregory Trio.

Ave. B. (First Half)—Shean & Phillips—Conroy & O'Donnell—Some Baby. (Last Half)—Turner & Grace—Lillian Calvert—Fred & Ellice Burke—Gen. Pisano & Co.

### BROOKLYN.

Metropolitan (First Half)—Harvey De Vora Trio—Burton & Shean—Coclea & Verdi—The Owl. (Last Half)—Kennedy & Kramer—Powers, Marsh & Delmere—Cortell & Rogers—Molera Revue.

Fulton (First Half)—Plunkett & Romaine—Pasci Duo—The Love Lawyer—Frank Ward—De Voe & Statzer. (Last Half)—Wilbur & Lyje—Burton & Shean—Nadel & Follette—Huyler & Bean—C. Wesley Johnson.

Warwick (First Half)—Scott & Park—Brady & Mahoney—Josie Flynn. (Last Half)—Plunkett & Romaine—Phil Davis—Delbridge & Gremmer—Franklyn Charles & Co.

### BALTIMORE, MD.

King Bros.—Le Lea & Orma—Arthur Deagon—The Cromwells.

### BOSTON.

(First Half)—Kinzo—Mumford & Stanley—Mark Adams—Jack & Tommy Welr—Jack Martin Trio. (Last Half)—Cowboy Williams & Daisy—Hartfield & Dorothy Burton & Co.—Vardon & Perry—Jack & Foris.

### FALL RIVER.

(First Half)—Cowboy Williams & Daisy—Hartfield & Dorothy Burton & Co.—Vardon & Perry—Jack & Foris. (Last Half)—Kinzo—Mumford & Stanley—Mark Adams & Co.—Jack & Tommy Welr—Jack Martin Trio.

### HAMILTON, CANADA.

Fox, Benson & Co.—The McNaughtons—Tommy Rosen & Co.—Texas Comedy 4—Cheer Up.

### LONDON, CANADA.

(First Half)—Cunningham & Dorota—Cook & Oatman—Mills & Smith. (Last Half)—Geo. & Nettie Forto—Josephine Lenhart—Haveman's Animals.

### MONTREAL, CANADA.

Juggling Normans—Bonner & Powers—Grew & Pates—Lynton & Roberts—Chalfonte Sisters.

### PROVIDENCE.

(First Half)—Reckless & Arley—Planagan & Stapleton—Oh, Charley—Ash & Hyams—Gangler's Entertainers. (Last Half)—Hodge & Lowell—Geo. W. Moore—Holden & Nevarre—Harry Hines—Gypsy Trio.

### SPRINGFIELD.

(First Half)—Geo. W. Moore—Hodge & Lowell—Holden & Nevarre—Harry Hines—Gypsy Trio. (Last Half)—Reckless & Arley—Planagan & Stapleton—Oh, Charley—Ash & Hyams—Gangler's Entertainers.

### TORONTO, CANADA.

Linko & Linko—Will & Marlon Moore—Stimms & Wardfield—Bertram May & Co.—Reiff Bros.—Military Revue.

### POLI CIRCUIT

#### BRIDGEPORT.

Poli (First Half)—Nippon Duo—Mildred Parker—Kibbell & Kane—Peck & McIntyre—Mammy O'Mine. (Last Half)—Tom & A. Leo—Boudini & Bernard—Man Hunt—Jim & F. Bogard—Sully Rogers & Co. Plaza (First Half)—McBans Jugglers—Wood & Lorson—Pat Roger—Florence Timpon. (Last Half)—Tokio Nobete—Marks & Rosa—LaMar & Dale—Half Past Two.

#### HARTFORD.

Capitol (First Half)—Frank Shields—Hallen & Gobe—Miller & Radford—Southern Four—Love Letters. (Last Half)—Ballot Trio—Mildred Parker—George Moore Co.—Peck & McIntyre—Mammy O'Mine.

Palace (First Half)—Goldi & Ward—Bentell Bros.—Fennell & Tyson—Man Hunt—Grace Hays—Three Andor Sisters. (Last Half)—Mary Kurty & Partner—Kewpie Girls—Parker Trio—Wood & Wilde—Hall & Shapiro—Holliday in Dixie.

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Peggy Abrahamson is the new stenographer in the Perry and Gorman office.

Wright and Deitrich have been booked to play the Delmar time.

Douglas Fleming and wife have been engaged for Ned Nestor's "Sweethearts".

Eleanor Carleton and Mary Hill have joined the Orpheum Players at Montreal.

Josie Intropidi joined the cast of "Jim Jam Jams" at the Cort Theatre Monday night.

Neil O'Hara, of the New York Evening World, has written some new material for Emma Carus.

Jean Bedini was initiated into Pacific Lodge 233, F. & A. M., last week, taking the third degree.

Herbert Brooks had to leave the bill at the Princess Theatre, Montreal, last week, owing to illness.

Bert Levy, the vaudeville cartoonist, returned on the Caronia last Saturday after five months in England.

William Street is now playing the juvenile role in Margaret Anglin's play, "The Woman of Bronze."

Frederick Burt has been engaged for "The Proper Spirit," which Mrs. Henry B. Harris is to produce.

James Hamilton has come to an agreement with Will Mastin, whose act he left without giving two weeks' notice.

## ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Page 17)

Harrison Ewing, a musician, is organizing a musical concert company to travel through Florida and Cuba this winter.

James Lowe is now connected with the Perry and Gorman office and will be in charge of the club and vaudeville department.

The Forte Four Quartette, formerly the "Old Homestead Quartette", will open next week on Keith time with new material.

Marie Clarke, late of Clarke and La Vere, who, owing to illness, has been unable to work since last Spring, is now fully recovered.

Bird and Bernard, at present dancing at Churchill's, are soon to enter vaudeville with a singing and dancing act with special scenery.

Adolph Link has been engaged to play leads in the forthcoming productions of Conroy and Meltzer at the Greenwich Village Theatre.

Margie Hilton, retired from burlesque, and now living in Washington, D. C., is not the Margie Hilton who was married in New York recently.

Madge Lessing, who, for a number of years has been appearing in London, is to return to the American stage in the forthcoming "Erminie" revival.

Nina Davis has put together a new routine of songs and dances with electric novelty effects and will alternate clubs and vaudeville this season.

Bert and Pauline Hall, last season with the Star and Garter Show, are with Jack Reid's "Record Breakers" this season. Pauline is the prima donna of the show.

Eddie Livingston, the booking agent, lost his father, Mark S. Livingston, last week. His father had been an old time booking agent, advance man and manager.

Fay Courtney, Chief Os-Ko-Mon, Princess Wasula, Del Marie, Jack Sheehan and Ed. Malden are to appear in the Dwight Pepples Revue at the Wintergarden, Chicago.

Stephens and Hollister are playing in a new act at the Eighty-first Street Theatre this week, entitled "Back to California", under the direction of Many Manwarring.

Maybelle Elkins, formerly of "The Mirage," was married to George L. Booker, president of the New York branch of the Stearns Motor Car Company at Greenwich last Saturday.

John Emerson, president of the Actors' Equity Association will start on a speaking trip next week with a view to educating members on the road as to the purport of the so-called Equity Shop.

The Dancing Hagens, playing Yonkers the first half of this week for the Keith circuit, have been given a route of forty weeks over the Loew time, opening November 1st at the Palace, Brooklyn.

Herbert Anstruther, who originated the role of Bernard Clark in "The Young Visitors" when it was produced in London, arrived from England on the Caronia last Saturday to appear here in the same role.

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Direction MATHEW and MILLER

# JOHNNY BLACK & DARDANELLA

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SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

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Personal Direction Wm. Wolfenden

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Playing  
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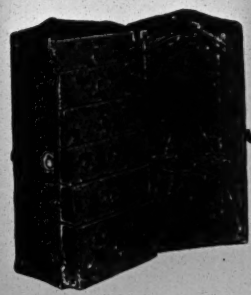
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## FILM FLASHES

James Kirkwood and Pat O'Malley have been signed by Marshall Neilan to play the leading parts in his next production, "Pards."

Edward Sedgewick, of the Fox organization, is to be elevated from assistant to director.

Estelle Taylor, of the Fox Film Company, has completed "My Lady's Dress," and has gone to her home in Wilmington for a short rest.

Charles Ray has completed "Nineteen and Phyllis," an original story by Frederick Stowers, which will be his third independent production for release through Associated First National Pictures.

Seena Owen, King Baggot, Victor Potel, Margaret Snow, James Corrigan and Lillian Elliott are included in the cast of Lloyd Ingram's "Lavender and Old Lace," for which Lee Royal wrote the scenario.

Jerome Beatty, who has been conferring with the advertising and publicity departments of the Famous Players-Lasky studios in Hollywood for some time, has returned east.

Ben Blake has been appointed general manager of Harry Levey Productions.

Lillian Bonnie and Leslie Hull have been engaged for the leading roles in the "The White Bottle," the second of the Harry Levey features being produced under the direction of Harry Frazer.

Lois Wilson has been engaged by the Famous Players-Lasky Corporation under a five year contract to play leading parts in Paramount pictures.

Jack Brehany, general manager of the Equity Pictures Company, has sold out his exchange to the All Star Features, distributors, and has been placed in charge of D. W. Griffith's "Way Down East," on the Pacific Coast.

The series of two reel Coburn Western subjects have been secured by the Alexander Film Corporation from Clark and Cornelius for New York, New Jersey and Connecticut.

Thos. W. Ross, Wilfred Lytell, Frank Currier, Gladys Coburn and Thea Talbot will be seen in "The Fatal Hour" to be released by Metro for distribution in November.

"White Ashes" is now in the course of production at the Metro studios and will feature Gareth Hughes and Cleo Madison.

Gareth Hughes will be featured in J. M. Barrie's "Sentimental Tommy" by Metro.

Virginia Fox, who formerly appeared in the Mack Sennet Bathing Girl pictures, has been engaged by the Metro to play opposite Buster Keaton.

Edward Cecil has been placed under a long-term contract as a member of the stock company at Metro's West Coast Studios in Hollywood, California.

Ina Claire has finished her work for Metro in "Polly With a Past" and is devoting herself exclusively to stage work in "The Gold Diggers."

Florence Turner has signed a contract to appear exclusively in Metro pictures for a term of years.

M. W. Davis has been appointed Realart branch manager at Charlotte, N. C.

"39 East," a Realart picture with Constance Binney and the most of the cast which appeared in Rachel Crother's play of the same name, has been booked by Marcus Loew for the Loew circuit.

Justine Johnstone will make her debut as a screen star in the Realart production "Blackbirds," the filming of which has just been completed.

Elmo Lincoln will be starred in an eighteen episode serial entitled "The Flaming Disk" by the Universal.

Elaine Hammerstein has begun active work under the direction of George Archambaud in a forthcoming Selznick production which has been given the working title of "Hands."

Conway Tearle's second starring vehicle, "The Road to Ambition," is well under way at the studios of the First National Theatres, Inc., under the direction of William P. S. Earle.

The ninth episode of "Pirate Gold," George B. Seltz's Pathe serial, will be released on October 10.

"Rogues and Romance," George B. Seltz's first feature production for Pathe, will soon be completed, the final scenes now being made at Larchmont.

## Attractions at City Theatres

### BELASCO

West 44th Street.  
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#### Empire Theatre

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#### Casino Theatre

This Week

Girls from Happyland  
Next Week—STEP LIVELY GIRLS

Robertson-Cole has released "Occasionally Yours," starring Lew Cody.

"A Slave of Vanity" will be the title under which Robertson-Cole will release the screen version of Sir Arthur Wing Pinero's spoken play, "Iris," starring Pauline Frederick.

Eve Unsell has re-signed a contract with Famous Players-Lasky with whom she has been connected for the last five years.

Edith Roberts is soon to be featured by the Pioneer Film Company in a special production.

Vincent Serrano has retired from the cast of "The Devil," starring George Arliss, owing to the sudden death of his sister.

Abe C. Berman was guest of honor at a dinner given by Toronto film men when he left his post of Sales Manager of United Artists in that city to become an assistant general sales manager with headquarters in New York.

Pat O'Malley has been engaged to portray one of the leading roles in "Pards," a Marshall Neilan picture.

Goldwyn has purchased the screen rights to Thompson Buchanan's new drama, "The Bridal Path."

William Ziegfeld has signed Norman Trevor for motion picture work.

The title of the forthcoming Elaine Hammerstein picture has been changed from "Idle Hands" to "Hands."

"A Man's Home," an adaptation of the play of the same name by Anna Steese Richardson, will be the first Ralph Ince special production for Selznick Enterprises.

William Collier, Jr., will play the name part of "Cardigan," the Robert Chambers story to be produced by the Kendall Productions.

Wallace Berry has been signed to play an important role in Metro's "The Four Horsemen of the Apocalypse."

"The Hole in the Wall," the mystery play by Fred Jackson, will be the next S-L (Arthur Sawyer-Herbert Lubin) production to be made at Metro's Eastern studios.

James W. Morrison is playing opposite Jean Paige in "Black Beauty," now in production at Vitagraph West Coast studios.

Edna May Sperl, suddenly taken ill two weeks ago at Augusta, Maine, is resting at her New York city home.

David G. Fisher and company have returned from Washington, D. C., where the exteriors of "In the Shadow of the Dome" were taken and will immediately start work here on the interiors of the picture.

"The Mistress of Shenstone," by Florence L. Barclay, has been selected by director Henry King as Pauline Frederick's next vehicle.

"Forbidden Valley," written by Randolph Lewis and produced by J. Stuart Blackton, will be released by Pathe next week. May McAvoy and Bruce Gordon play the leading roles.

John Stahle, who directed "The Woman in His House," has purchased the dramatic and motion picture rights to "Woman That Pass in the Night" by Frances Irene Raela.

Nils Bouveng, a Swedish motion picture producer, is in this country studying American methods.

Joe Well has been engaged by Bert Lubin to exploit the state rights to "Honeymoon Ranch."

Marshall Neilan, who left for Glacier Park, Montana, recently, to produce "Not a Drum Was Heard," took with him Jacques Bizel, the photographer, just signed under a long term contract.

Eddie Barry, the Christie comedian, was married recently to Gladys Patterson, with the Ford producing company.

Vivian Martin was fined \$1 in Traffic Court last week for failing to heed a policeman's signal to stop while driving her car along Broadway.

Milton Menaco has been engaged as art director for the Maurice Tourner productions.

Thomas Forman has arrived from the Coast to begin work on the new Thomas Meighan feature, "The Quarry."

J. R. Crone, formerly associated with the American and Mayer studios at Los Angeles, has been appointed production manager of the new \$1,000,000 Robertson-Cole studios in Los Angeles, now nearing completion.

"Her First Elopement," starring Wanda Hawley, has been completed by Realart.

Harry M. Berman, P. D. Cochrane, Paul Gulick and Edward S. Moffat have gone to Chicago, where they will meet the exploitation and publicity men of the Universal Company from all points around the Great Lakes.



## ROUTES OF BURLESQUE SHOWS

### COLUMBIA WHEEL

Al Reeves Joy Bells—Gayety, Boston, 18-23; Columbia, New York, 25-30.  
 Abe Reynolds Revue—Gayety, Detroit, 18-23; Gayety, Toronto, Ont., 25-30.  
 Best Show in Town—Grand, Hartford, 18-23; Jacques, Waterbury, 25-30.  
 Bostonians—Empire, Providence, 18-23; Gayety, Boston, 25-30.  
 Bowery—open, 18-23; Gayety, St. Louis, 25-30.  
 Bon Tons—Gayety, Montreal, Can., 18-23; Empire, Albany, 25-30.  
 Big Wonder Show—Hurtig & Seamon's, New York, 18-23; Orpheum, Paterson, 25-30.  
 Dave Marion's Own—Empire, Toledo, 18-23; Lyric, Dayton, 25-30.  
 Ed Lee Worth's Best Show—Columbia, Chicago, 18-23; Gayety, Detroit, 25-30.  
 Flashlights of 1920—Peoples, Philadelphia, 18-23; Palace, Baltimore, 25-30.  
 Follies of the Day—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.  
 Folly Town—Berchell, Des Moines, Iowa, 18-23; Gayety, Omaha, 25-30.  
 Girls of the U. S. A.—Gayety, Toronto, Ont., 18-23; Gayety, Buffalo, 25-30.  
 Girls from Happyland—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.  
 Golden Crooks—Majestic, Jersey City, 18-23; Perth Amboy, 25; Plainfield, 26; Stamford, Conn., 27; Park, Bridgeport, 28-30.  
 Hip Hip Hooray Girls—Casino, Boston, 18-23; Grand, Hartford, 25-30.  
 Hits and Bits—Jacques, Waterbury, Conn., 18-23; Hurtig & Seamon's, New York, 25-30.  
 Harry Hastings's Big Show—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-30.  
 Jollities of 1920—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.  
 Jack Singer's Own Show—Gayety, Pittsburgh, 18-23; Park, Youngstown, 25-27; Grand, Akron, 28-30.  
 Jingle Jingle—Columbia, New York, 18-23; Empire, Brooklyn, 25-30.  
 Lew Kelly Show—Empire, Brooklyn, 18-23; Peoples, Philadelphia, 25-30.  
 Liberty Girls—Star, Cleveland, 18-23; Empire, Toledo, 25-30.  
 Mollie Williams' Own Show—Olympic, Cincinnati, 18-23; Columbia, Chicago, 25-30.  
 Maids of America—Star and Garter, Chicago, 18-23; Berchell, Des Moines, Iowa, 25-30.  
 Million Dollar Dolls—Bastable, Syracuse, 18-20; Gayety, Utica, 21-23; Gayety, Montreal, Canada, 25-30.  
 Powder Puff Revue—Park, Youngstown, 18-20; Grand, Akron, 21-23; Star, Cleveland, 25-30.  
 Peek-a-Boo—Empire, Newark, 18-23; Casino, Philadelphia, 25-30.  
 Parisian Whirl—Stamford, Oct. 20; Park, Bridgeport, 21-23; Empire, Providence, 25-30.  
 Roseland Girls—Gayety, Buffalo, 18-23; Gayety, Rochester, 25-30.  
 Rose Sydel London Belles—Orpheum, Paterson, 18-23; Majestic, Jersey City, 25-30.  
 Social Maids—Gayety, Kansas City, 18-23; open 25-30; Gayety, St. Louis, Nov. 1-6.  
 Step Lively Girls—Miner's Bronx, 18-23; Casino, Brooklyn, 25-30.  
 Sporting Widows—Gayety, Omaha, Neb., 18-23; Gayety, Kansas City, 25-30.  
 Town Scandals—Empire, Albany, 18-23; Casino, Boston, 25-30.  
 Twinkle Toes—Casino, Philadelphia, 18-23; Miner's Bronx, New York, 25-30.  
 Victory Belles—Gayety, Rochester, 18-23; Bastable, Syracuse, 25-27; Gayety, Utica, 28-30.

### AMERICAN WHEEL

All Jazz Revue—Gayety, Louisville, 18-23; Empress, Cincinnati, 25-30.  
 Bathing Beauties—Olympic, New York, 18-23; Gayety, Newark, 25-30.  
 Beauty Trust—Gayety, Brooklyn, 18-23; Olympic, New York, 25-30.  
 Beauty Revue—Lyceum, Columbus, 18-23; Empire, Cleveland, 25-30.  
 Broadway Belles—New Bedford, 18-20; Fall River, 21-23; Grand, Worcester, 25-30.  
 Big Sensation—Cadillac, Detroit, 18-23; Englewood, Chicago, 25-30.  
 Cabaret Girls—Academy, Pittsburgh, 18-23; Penn. Circuit, 25-30.  
 Cute Cuties—Gayety, Newark, 18-23; Reading, Pa., 28; Grand, Trenton, N. J., 29-30.  
 Follies of Pleasure—Gayety, St. Paul, 18-23; Gayety, Milwaukee, 25-30.  
 French Follies—Empress, Cincinnati, 18-23; Lyceum, Columbus, 25-30.  
 Girls from Joyland—Auburn, 21; Niagara Falls, 22-23; Star, Toronto, Ont., 25-30.  
 Girls from the Follies—Academy, Buffalo, 18-23; Cadillac, Detroit, 25-30.  
 Grown Up Babies—Englewood, Chicago, 18-23; Standard, St. Louis, 25-30.  
 Hurly Burly—Bijou, Philadelphia, 18-23; Majestic, Scranton, 25-30.  
 Jazz Babies—Gayety, Minneapolis, 25-30.  
 Joy Riders—Springfield, Mass., 18-23; open 25-30; Gayety, Brooklyn, Nov. 1-6.  
 Kewpie Dolls—Grand, Worcester, 18-23; Plaza, Springfield, 25-30.  
 Kandy Kids—Gayety, Minneapolis, 18-23; Gayety, St. Paul, 25-30.  
 Lid Lifters—Century, Kansas City, 18-23; Lyceum, St. Joseph, 24; Gayety, Minneapolis, Nov. 1-6.  
 Mischief Makers—Trocadero, Philadelphia, 18-23; Star, Brooklyn, 25-30.  
 Monte Carlo Girls—Folly, Washington, 18-23; Bijou, Philadelphia, 25-30.  
 Naughty Naughty—Park, Indianapolis, 18-24; Gayety, Louisville, 25-30.

Pat White's Gayety Girls—Grand, Trenton, N. J., 22-23; Trocadero, Philadelphia, 25-30.  
 Parisian Flirts—Empire, Hoboken, 18-23; Cohen's Newburg, 25-27; Cohen's Poughkeepsie, 28-30.  
 Puss Puss—Standard, St. Louis, 18-23; Century, Kansas City, 25-30.  
 Razzle Dazzle—Star, Brooklyn, 18-23; Empire, Hoboken, 25-30.  
 Round the Town—Star, Toronto, Ont., 18-23; Academy, Buffalo, 25-30.  
 Record Breakers—Empire, Cleveland, 18-23; Avenue, Detroit, 25-30.  
 Some Show—Haymarket, Chicago, 18-23; Park, Indianapolis, 25-30.  
 Social Follies—Howard, Boston, 18-23; New Bedford, 25-27; Fall River, 28-30.  
 Stone & Pillard's—open 18-23; Gayety, Brooklyn, 25-30.  
 Sweet Sweetie Girls—Cohen's, Poughkeepsie, 21-23; Howard, Boston, 25-30.  
 Tittle Tattle—Majestic, Scranton, 18-23; Binghamton, 25-27; Auburn, 28; Niagara Falls, 29-30.  
 Tiddle de Winks—Gayety, Milwaukee, 18-23; Haymarket, Chicago, 25-30.  
 Tempters—Penn. Circuit, 18-23; Gayety, Baltimore, 25-30.  
 Tidbits of 1920—Gayety, Baltimore, 18-23; Folly, Washington, 25-30.  
 Whirl of Mirth, Avenue, Detroit, 18-23; Academy, Pittsburgh, 25-30.

### MARION FAIRFAX SIGNS

Marion Fairfax, author, playwright and scenario editor, who recently terminated her contract with Marshall Neilan, has formed a new affiliation with that producer which will cover a period of years. Under the new contract, she will prepare the scenarios of the next four Marshall Neilan productions, to be released by First National. After that she will enter into a working arrangement with Neilan in the production of Marion Fairfax productions, which pictures will feature the work of the author and will be original stories or scenarios based on stories that have already been published in national magazines.

### ASSOCIATED EXHIBITORS ELECT

The annual election of officers of the Associated Exhibitors took place last week. H. M. Wellenbrink was voted president.

Other officers are Paul Gusdanero, first vice-president; Ellis Bostick, second vice-president; Charles Olsen, third vice-president; Sam Harding, secretary, and H. B. Franklin, treasurer. Paul Brunet was chosen chairman of the executive committee. Other members of this committee include Sam Harding, E. Stern, H. B. Franklin, J. M. Cooper and H. M. Wellenbrink.

### KIPLING TO WRITE FILM

Under an arrangement effected by Paul Brunet, Rudyard Kipling has been won over to screen authorship, consenting not only to the picturization of certain of his novels and poems but to personally adapt celebrated examples of his published works for picture representation by Pathe. Kipling is under contract to write several features for that concern.

### METRO SIGNS ROBERT EDESON

Robert Edeson, while playing in "Mamma's Affair" in San Francisco signed a contract to appear as both actor and director in Metro pictures. He will make his first appearance for that organization in the leading male role in "Arc Wives to Blame."

### WILLIS LEAVES NATIONAL

Lloyd D. Willis, franchise manager of the National Theatres, Inc., last week handed in his resignation to Lewis J. Selznick, to accept the position of secretary and treasurer of the Sealed-Air Laboratories, manufacturers of a process to preserve automobile tires.

### START MARY MINTER FILM

Production has been started at the West Coast Realart Studio on "All Soul's Eve," the screen version of the Anne Crawford Flexner stage play. Mary Miles Minter will be featured in a dual role.

### NAZIMOVA GOING WEST

Nazimova, who has been in New York for several weeks assembling a new wardrobe, will return to the coast in two weeks.

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## DEATHS

**WILLIAM LESTOCQ**, London representative for Charles Frohman, Inc., died last Saturday as the result of a paralytic stroke. He was one of the best known theatrical men in London. He had been the Frohman representative in London for the past thirty years. He was also the author of several successful plays, best known of which was "Jane."

**GRACE COULTER**, known to the profession as Grace Clifford, died last Saturday at St. Mark's Hospital. She is survived by an only child, Dorothy Coulter.

**JAMES F. CLANCY**, former manager of the Jacques Theatre, Waterbury, Conn., playing the attractions of the Columbia Amusement Company, died in a local hospital last week after an operation. He is survived by his wife and three children.

Clancy was a member of the Elks, Knights of Columbus, Waterbury Community Service and the Republican Club. He was forty years of age at the time of his death.

Clancy's first engagement as a manager was in 1904 at Ontario Beach Park. He later managed the Poli Theatre, Waterbury, and then handled the vaudeville booking office in New York for S. Z. Poll.

In 1914, he interested Michael E. Keeley and Frank Hayes in taking over the Jacques Theatre and made arrangements with the Columbia Amusement Company to book their attractions at the house.

**MARGARET GRAHAM**, sixty, known as a character actress, was found dead at her home, 502 West Forty-second street, early last week. The body was removed to the morgue, where it was later claimed by the Actors' Fund. The actress made her last appearance on the stage in 1908 with Vance and Sullivan. During the past two years she had been engaged in motion picture work. She was a member of the Actors' Equity Association, and an active worker during the strike. She was born in Decatur, Georgia.

**FRANK A. ROBBINS**, sixty-six and a well known showman, died at Charleston, S. C., on October 14. He was owner of the

once famous Robbins' Ten-in-One shows, a circus that traveled the United States for a number of years. In 1916 he disposed of his circus and entered the carnival show business. A widow, son and daughter, survive him.

## LETTER LIST

<b>GENTLEMEN</b>	Montgomery, Ray	Herman, Anna
Austin, Walter	Miller, I. J.	Horton, Janet
Berry, Carroll O.	Mason, John	Hastings, Ruth
Bond, Al	W. A.	Hall, Idabell
Bacher, Sam	McNeill, Nell	Herrmann, Adeline
Bertrand, Frank	Mason, John W.	Herman, Anna
Black, J. J.	A.	Jackson, Gladys
Colton, Darrow	Newton, Harry A.	Kirby, Katherine
Carpenter, Harry	Norman & Jeanette	La Von Beulah
Cady, Fred	Nugent, Bob	Livingston, Jean
Collins, Wilbur	Pollock, Jean	Laurie, Mildred
Conroy, F. F.	Rochoen, Fred L.	Linette, Dagmar
Cortland, Alma	Ring, Hal	Mayne, Harlie
B.	Rudd & Bunth	McCloud, Mabel
De Voe, Frank	Saunders, Al	Millar, Jessie
Earl H.	Schroeder, Ernest	Madill, Marie
Faust, Victor	Wilson, Harry M.	Jorgan, Hilda
Giffin, C. E.		Ople, Blanche
Gordon, Sam		Pearl, Roselle
Haley, Jack		Raymond, Lizzie
Henry, Frank		B.
Harris, Billy		Robertson, Jean
Kelly & Berg		Roberts, Miss E.
Kirk, J. Frank		Seymour, Jane
Leahy, Buck		Smith, Alice
Lansdowne, Robert		Stone, Bertha
Lewis, Bert		Quires, Marjorie
Lambert, Ed.		annehill, Mrs.
Leroy, Walter		Ed.
Mansell, Harry		White, Mabel
(Photo)		Wiley, Irene L.
McBride, Harry		
McCauley, Jim		

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